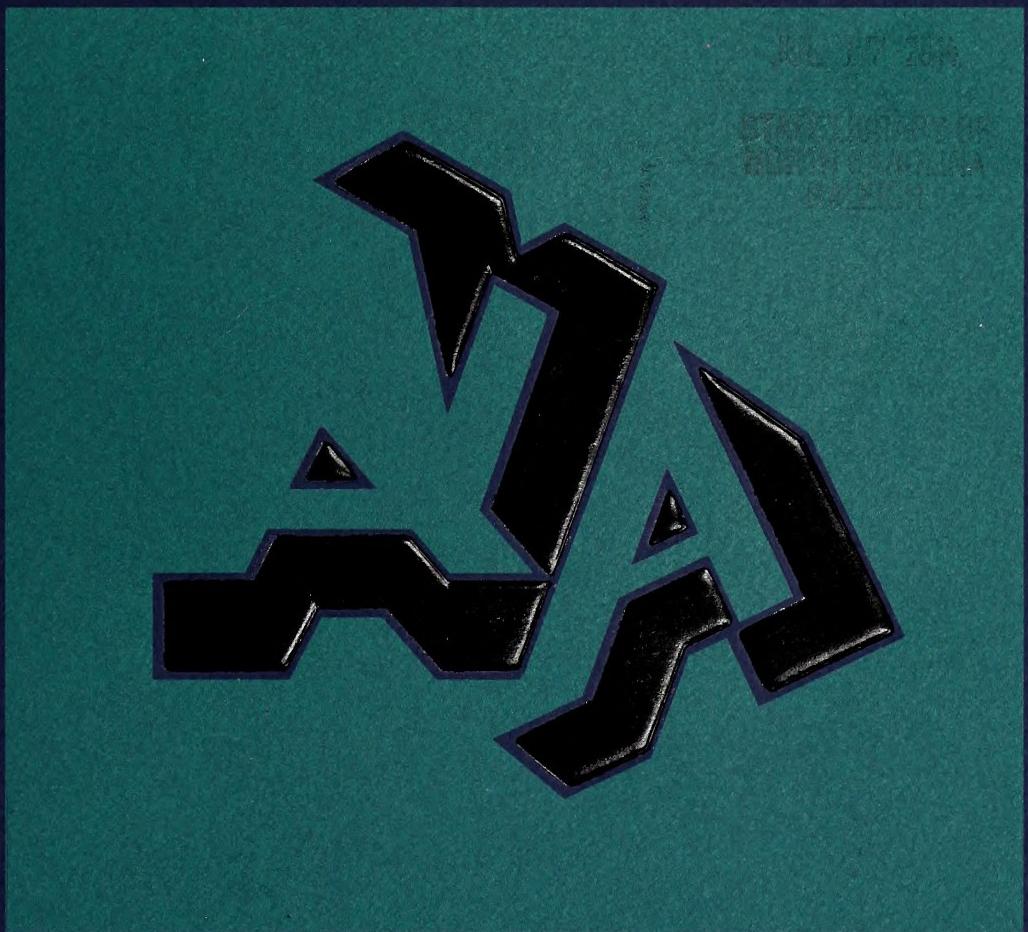
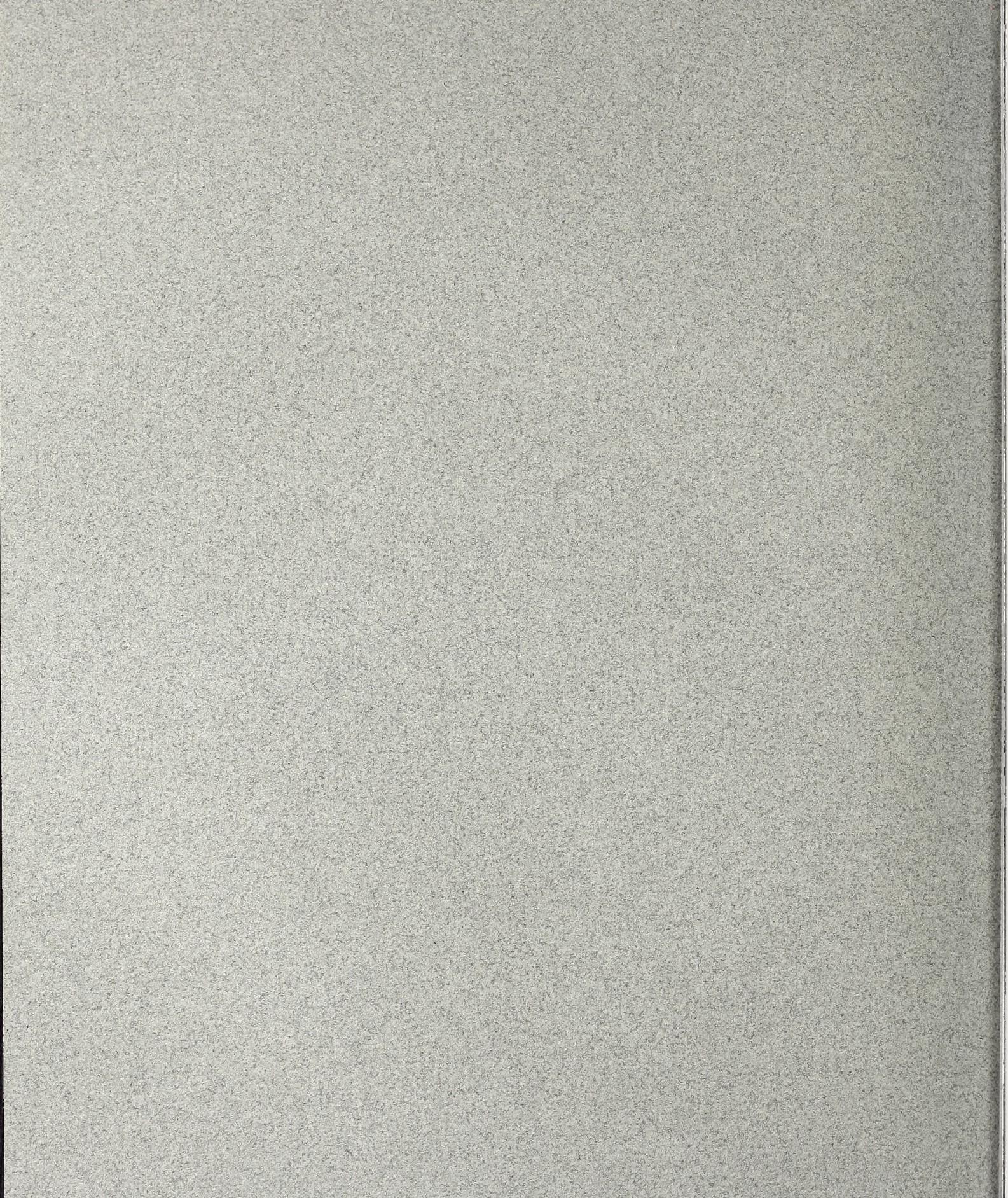


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AWARDS IN THE VISUAL ARTS 5



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**AWARDS
IN THE
VISUAL
ARTS
5**



AWARDS IN THE VISUAL ARTS 5

an exhibition of works by recipients of the fifth annual Awards in the Visual Arts

Clyde Connell

Heide Fasnacht

Robert Helm

Michael Kessler

Jin Soo Kim

Mark Klett

Doreen Kraft

Gordon Newton

Allen Ruppersberg

Alan Stone

13 April through 15 June, 1986

**Neuberger Museum
State University of New York**

Purchase, New York

14 September through 18 October, 1986

**Columbus Museum of Art
Columbus, Ohio**

12 December 1986 through 25 January 1987

**Norton Gallery and School of Art
West Palm Beach, Florida**

**Published by the Southeastern Center for Contemporary Art,
Winston-Salem, North Carolina, on the occasion of the
“Awards in the Visual Arts 5” exhibition which was organized
by the Southeastern Center for Contemporary Art.**

Library of Congress Catalogue Card Number: 84-50289
ISBN: 0-9611560-2-3

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750 Marguerite Drive, Winston-Salem, North Carolina 27116-1927.
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*Catalogue design: SECCA
Printing and typography: Wooten Printing Company, Inc.*

Price: \$15

The Awards in the Visual Arts program is funded by The Equitable Life Assurance Society of the United States, New York, New York, and The Rockefeller Foundation, New York, New York. AVA is funded in part by a grant from the National Endowment for the Arts, a federal agency, Washington, D.C. The program was founded and is administered by the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina.

DEDICATION

The AVA5 exhibition is dedicated with respect to the memory of
Edward Flood and Ana Mendieta.

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PREFACE

We are aware that this is a big country. A visitor from overseas recently told me of his amazement at being able to go, in one day, from the sub-zero winter temperature of the Northeast to 80-degree Miami sunshine and still be in the same country.

In taking note of America's vast and varied geography, its diverse cultural mix, regional attitudes and traditions, it is reasonable to conclude that America is not one big theme park with its millions of citizens participating in one big theme show. We could not and would not want or expect our artists—spread out across this land—all to hear the same song and march to the same theme. I cannot even imagine what that would be like.

AVA's aim is the recognition of the individual talents of outstanding artists living and working in differing environments from every section of the country: artists from the industrial Northeast, the great Northwest, the landlocked Mid-West, down to Louisiana and out to Southern California. They teach in Michigan and Arizona, work outside of the art world during the day in Chicago, and inhabit lofts in Manhattan and Brooklyn.

There is, however, one clear unifying element present in the work of all of the AVA5 artists. It is the strong commitment to the search for excellence. This commitment was recognized by knowledgeable professionals who nominated them for consideration of the AVA award, and it was perceived and rewarded by the five-person AVA National Jury which selected them to receive this year's Awards in the Visual Arts.

This is a complex world we live in now. It's 1986 and the viewing public can handle looking at an exhibition of ten good artists with diverse and challenging approaches to the creative experience of making art.

The Awards in the Visual Arts has been designed to identify and honor the achievement and talent of individual artists throughout the country who deserve significant recognition for their vision. It is becoming an increasingly rewarding experience each year.

Ted H. Potter
AVA Director

ESSAY

by Jamey Gambrell

Organizations and governments like five-year plans; there is something satisfying about dividing the decade neatly in half and taking each five-year chunk as an opportunity to look back at past achievements and forward to new plans. This exhibition marks the fifth year of the Awards in the Visual Arts, but the very strength of this program is that there is no particular plan to be filled; the very nature of the organization and its goals precludes such tidy packages.

Instead, AVA's dedication to serving the needs of contemporary American artists and the art-viewing public demands that no goal ever be entirely reached. There are always new artists to be made available to a wider audience, which itself is always growing and changing. As long as there are artists there will be a need for programs such as AVA. The importance of the financial support AVA provides is not to be lightly dismissed, particularly in times such as these when the arts, while increasing in visibility perhaps, are also under attack as a luxury the nation can ill afford. But more important, funding is also a symbol of the audience support that all artists need in order to continue to grow as artists.

Despite the fact that in the last few years more and more attention has been paid to art flourishing outside the large art centers of the United States, there is still a widespread perception that good, important art is what is made and shown in New York, and perhaps to a lesser extent in a few other major American cities. "Regional art" is still considered a

derogatory term. An intensely competitive, active art world like that of Manhattan—which according to AVA calculations contains approximately 10 percent of the artist population of the United States—can be an important stimulus to the development of a mature artistic point of view, but it is by no means the only situation in which artists can thrive. Indeed, that atmosphere may be inimical to the working requirements of many artists, just as it is to many writers and poets.

The technological age of mass media in which we live has made the art of the center fairly accessible to those who live elsewhere: art magazines, the problematic lionization of artists in the national press, and increased attention to the arts in public television and cable programming have gone far toward realizing at least a national "global village" and abolishing the meaning of the concept "regional art." Programs such as AVA not only foster this phenomenon, but are a result of it. Even a cursory look at the professional biographies of the artists chosen for this year's awards makes this clear. Doreen Kraft lives and works in Vermont, though her film "Black Dawn" engages political, social and artistic themes native to Haiti and the Caribbean; sculptors such as Jin Soo Kim, Clyde Connell and Alan Stone, who come from widely different backgrounds, deal with emotional and formal issues that have a global, as well as modernist resonance; even the "site-specific" photographs of Mark Klett raise broader questions about alterations in the American (and

by extension, world) landscape—the inevitable, if problematic, processes of growth, change and perception. In short, this is not a show of “regional” art. None of this work is entirely circumscribed, formally or thematically, by the place where its maker resides.

Nor, it must be said at the outset, can any of these artists be easily defined in terms of current fads or transitory art “movements.” From the New York perspective of this writer, they are not particularly representative of the various isms that have dominated the fashionable New York and European art scenes over the last few years. This is not a value judgment, of course, but simply an observation of fact. Behind this observation, however, may lie certain recent, tentative trends in the art world at large away from neat categorizations toward a revived sense of diversity and eclecticism after five or six years of expressionist painterly hegemony. Particularly significant in this respect is the predominance of sculpture in this show. If the environment installations of Jin Soo Kim qualify as sculpture, then we have here an exhibition of national scope that contains five sculptors—Clyde Connell, Alan Stone, Heide Fasnacht, Gordon Newton, and Jin Soo Kim. There are only two painters in the show: Robert Helm and Michael Kessler, and Helm’s work frequently involves sculptural concerns.

The fact that these artists, an arbitrarily constituted group, are not representative of major art trends, has nothing to do with the quality of their respective work, but has everything to do with AVA’s ability to enact a commitment to contemporary art that transcends labels and steers clear of imposing any overt ideology. It is a commitment that is confident enough of its own value to allow for great diversity, even when that might seem to involve a certain degree of contradiction—for instance, it is hard to imagine more historically and ideologically opposed bodies of work than those of Allen Rappersberg and Robert Helm. The program has also been able to avoid the temptation of trying to

artificially create its own self-perceived movement. What you have here then, is what has been offered by the last four AVA exhibitions—i.e., the opportunity to get to know ten individuals, ten idiosyncratic visions of the world which have already stood the test of a certain amount of public scrutiny. This show increases that scrutiny, but leaves the viewer alone to find what affinities, interests and sympathies he or she may have.

**. . . the art of Allen Rappersberg
alone comprises at least ten very
idiosyncratic voices.**

It could be said, without much exaggeration, that the art of Allen Rappersberg alone comprises at least ten very idiosyncratic voices. A recent retrospective of his work from 1969 to the present, titled “The Secret of Life and Death”, presented a myriad of personas or languages. These ranged in expression from the artist’s most pedestrian self to that of the fabulous Houdini, from the sensationalist language of tabloid newspapers hawking death and distortion to the refined diction of Oscar Wilde’s Dorian Gray (copied out meticulously by Rappersberg on a series of canvases) and the undifferentiated inflection of Rappersberg’s friends and acquaintances wondering about the artist’s whereabouts in the 1972 photo/text piece *Where’s Al?*. In some sense all these voices are, of course, the artist himself. Taken as a whole, Rappersberg’s work is an investigation of quotidian glossolalia, of the common individual’s hidden, everyday voices, which are, as Rappersberg writes that art should be, “familiar and enigmatic, as are human beings.”

Each of Rappersberg’s works is, to borrow one of his 1984 “Fifty Helpful Hints of the Art of the

"Everyday", "singular, unique and resists any stylistic or linear analysis. Each work is a one of a kind." This one of a kind in his case is invariably "personal, eccentric, peculiar, quirky, idiosyncratic, queer", an exploration of the "great mystery and the great banality of all things."

His art has grown out of the Conceptual art of the late 1960s and early 1970s—his peers and influences are such artists as Joseph Kosuth, Lawrence Weiner, Doug Huebler and Robert Barry, artists who sought to "dematerialize" art and relocate its immaterial essence safely outside the clutches of the art market and its increasingly cynical commodification of the art object. Rappersberg, therefore, does not limit himself to any one medium: he has recreated the artist as painter, sculptor, photographer, poet, novelist, journalist, performer and, perhaps most significantly, subject or object of other people's observations, inquiries and curiosity.

In his use of mass media techniques and human interest stories, Rappersberg seems to have much in common with recent postmodernist explorations of the mass media's pictorial and linguistic manipulations. Yet Rappersberg seldom assumes the critical, ideologically strident tone that is often present in a slightly younger generation of postmodernists. Like another of his California colleagues, Ed Ruscha, Rappersberg's art is characterized above all by a sense of humor and a good ear for the subtleties of intonation and elocution (both visual and verbal) that contain the "secret life" of the everyday, that reveal the "extreme in the midst of the bland."

That secret life, however, is never actually revealed, but only alluded to; there can be no final act of revelation because the "secret" is individual to each of us. Works such as the "cover art" for proposed, but nonexistent books touted in *Available Now* or stories like those in *Unthinkable Stories* by the pseudonymous "Al Reed" are lurid teases that set the viewer on the trail of his or her own "secret life." In the latter,

the bold white-on-red letters of the word "Unthinkable" are staggered in unreadable nonsyllables across a patchwork collage of brightly colored magazine photographs showing postcard landscapes and happy suburban American children, most playing with dogs or cats. The innocuousness of the images is at once at odds with the declamatory, hysterical insistence of the block letters that there is something "unthinkable" behind the images. Smaller cut out words—"Uncle", "Spank", "Fun", "O-Rama", "Live", "All the Way" and "Evening"—hint at a narrative that cannot possibly be reconstructed, except in the viewer's imagination. The title in this case involves a play on words—the stories are unthinkable because they are unarticulated by Rappersberg. Each of us is ultimately the author of our own "unthinkable" story, concocted out of the personal associations triggered by the typeface, the words themselves and the idyllic pictures of children.

. . .he engages the western landscape. . .in a dialogue on history, evolution, change, stasis, and the Romantic and pragmatic aspirations of humankind.

In a sense, Mark Klett's photographs of the western American landscape also invite the viewer to participate in the creation of a personal narrative, if in a more modest, contemplative manner. Klett was educated and has worked as a professional geologist. From 1977 to 1982 he was chief photographer of the Rephotographic Survey Project, which rephotographed the great 19th-century landscapes of A.J. Russell and Timothy O'Sullivan, among others, from precisely the same locations and using the same equipment.

Klett's own work complements that endeavor conceptually; he engages the western landscape (and through it the viewer) in a dialogue on history, evolution, change, stasis, and the Romantic and pragmatic aspirations of humankind.

While Klett's landscapes often record awe-inspiring views of rock and mountain formations captured in unstaged grandeur seemingly without editorial comment by the photographer, a human presence other than the photographer's always infiltrates his photographs. This presence alerts us to the subtle articulation—perhaps only through the suggestion of a mood—of a different narrative, one of quest and loss, distance and closeness, in which a landscape's apparent qualities can easily be transformed into their opposites through tricks of natural perspective, which invariably have emotional ramifications.

Such transformations in Klett's landscapes are always accomplished gently, with respect for people and landscapes alike, and with more than a touch of self-appraising humor. The tourist's proverbial "room with view" becomes a "view with perspective"—but this deadpan language refers to the dizzying undulations of the Grand Canyon spread out in scenic glory before a hiker lying flat on the point of a cliff, gazing obliviously at the sky. In one photograph a scrubby looking desert bush fans out in midground; the rocky desert floor seems to sweep past it, describing limitless expanses—until you suddenly notice the figure of a man standing behind the bush. What initially seemed to be the far horizon briskly collapses to a desolate patch of dry rocks dominated by man's incongruent scale. As if to underscore the obviousness of the tricks that "natural" perspectives can play on us the title *Man Standing Behind Creosote Bush, Phoenix 1982* is written at the bottom in silver ink (as are all the titles of Klett's photographs). *Car Passing Snake, Eastern Mojave Desert 1983* presents paradoxical perceptions of movement and stasis that are

concrete as well as historically metaphoric: a snake—that age-old mythological reptile—lies curled around itself on the road just above a white roadside line that reads graphically, tilting perspective so that the paved surface of the road seems to hang vertically in the air like a flat picture plane. From the left the broken white mid-road stripes gradually blur into snakelike streaks—the only remaining evidence of a car passing at high speed. In *Casino* a majestic view of bare scraggly hills and mountains is forever transformed once you see the bright spot of a neon sign nestled against the far horizon.

Despite its apparent grimness and suggestion of putrescence, it has a soothing, healing quality, just as the smell of rot on a forest floor is not repulsive, but an invigorating harbinger of fresh growth.

The pathos of environmental transformation is also at the heart of Jin Soo Kim's work, but it is not unspoiled nature that is in question here. Kim creates her own nature out of found elements that have been made, perhaps used, and then discarded as junk by human society. Her interest in three-dimensional environments came about almost by chance a number of years ago when she was offered the opportunity to do an installation by a Chicago curator who had visited her studio and been impressed at the atmosphere generated by her stockpiled found materials. At the time Kim was working in a variety of mediums. The request to fill an entire room seemed, she says, "an impossibility. But then the very impossibility began to be interesting and I told myself: let me fight against this impossibility." The result was "Environment A." Since then she has created Environments B, C, D and E, recycling materials and adding new ones as the space and her intuition dictate. "The work

cannot be perconceived," says Kim, "it is new each time; when I bring the materials back to my studio they seem to have gone through some death and rebirth cycle of their own—they are renewed or changed." For each of the AVA exhibition venues Kim will create a unique, impermanent installation.

As metaphysical as it may seem at times, Kim's working process is as palpable a component of her environments as the detritus from which they are fashioned. She collects bits of broken, rusting pipe, rubber hoses, tires, sticks and logs, wire fencing, scraps of fabric and other industrial leftovers. She then sets to work connecting, placing, weaving and wrapping them. Wrapping is perhaps Kim's most unusual signature process. She has and continues to work as a hospital nurse, and though she does not like to mix these two spheres of her life, each having its own intense, discrete laws, she says that the wrapping is just an example of how her work proceeds above all from personal experience rather than any art world or art historical influences. When she first began wrapping pieces she did so in a kind of subconscious state—it simply "felt right." It was only later that she realized that she was reliving and transforming in her art her hospital experience of wrapping dead bodies in the morgue.

Kim's forestlike mutations possess a disturbing beauty that seems to exude the breath of another, otherworldly nature. Her pipes and sticks are often wrapped in layer upon layer of brown paper and/or cloth. The swaddling is then covered with multiple coats of plastic mixed with pigment and even the dust and dirt left on her studio floor by the objects themselves. Her palette has an uncanny, Old Masterish cast to it. It is composed primarily of subtle earth tones—blacks melding into rusty greens and greys, old, fleshy pinks and eerie, blanched white highlights. Despite its apparent grimness and suggestion of putrescence, it has a soothing, healing quality, just as the smell of rot on a forest floor is not

repulsive, but an invigorating harbinger of fresh growth.

Kim's installations have an overwhelmingly organic feel to them; the objects exist in all their dysfunctional integrity, almost as if they had finally found their rightful place in a world of their own making. The scale of the installations forces the human figure to capitulate; the body is caught up in the environment's atmosphere and acted upon in a way that is perhaps metaphorically analogous to the processes once imposed upon the objects by humans. This spiritual-physical action is not confined to the spectator alone: Kim herself feels that the environments sometimes attack her, forcing her to work according to their own enigmatic, intuitive rules.

Her work embodies and extols the virtues of patience, observation and contemplation, qualities which are often in painfully short supply in this day and age.

Clyde Connell's simple, almost stark, architectural constructions are a far cry from Jin Soo Kim's turbulent work, though Connell's art also proceeds from intuition, or intimations of particular "places", as many of her sculptures are called. They possess a contemplative passion which finds expression in reserved, formal elegance. Despite its apparent austerity, Connell's work embodies a rich poetics of place that elicits complex associations with primitive cultures and the cyclical processes of nature, but more importantly, with universal human rituals—birth, life, death, mourning and celebration, companionship and solitude.

Connell achieves a remarkable range of textural and coloristic effects with simple techniques that make use of ordinary, everyday materials. Her

pieces are usually constructed of cedar or cypress wood and covered with a papier maché concoction of newspaper broken down by hot water and mixed with Elmer's glue; this claylike paste is applied to the wood in various ways, often with a trowel. Nature then steps in as the artist's help-mate, altering color and texture according to season—in rainy weather the pieces dry slowly and unevenly, in the hot summer sun, quickly. Connell often adorns the wood with tacks before coating it; the tack heads bleed through creating textural variations and forming patterns of blurry brownish spots. The finished dried work is then covered with multiple layers of polyurethane. Time continues its work; the pieces all tend to darken, though in different ways, with age.

We are accustomed to think of sculptures as objects inhabiting space or acting upon it. Connell gently but forcefully alters that perceptual perspective. Instead, our bodies inhabit the gracious space of her work. As mentioned earlier, many of her pieces are "places"—*Pondering Place, Place for Stone Gathering, Stone Place, Dialogue Gate* (which she thinks of as a "Dialogue Place"). *Time and Space Mantis Man* and the shedlike structure of one of the "Numbered and Filed" series even have benches on which the viewer can sit, rest and reflect. In *Mantis Man*, a plank rises preacher straight from a plain bench or pew; near the top it stretches out mantislike "arms" toward a sort of triptych/altar panel placed in front of the bench, to which it is attached at the top. Ordinary stones compose the little figures representing people of different races that line the side panels of the altar; a larger stone figure stands in the middle of the central panel.

The inside of the "shelter" formed by the panels is covered with markings meant to suggest a multitude of unknown languages. Connell says that she began to conceive works such as this (and "Numbered and Filed"), a series to which she hopes to return) in response to the

devastating effects of civil war in El Salvador and famine in Africa. "You saw bodies lying all over the roads, no matter what side they were on; and here they are hung up, numbered and filed. I felt the need to make a place where you could sit and think about some of the problems the world needs to try and solve." The structure of *Dialogue Gate* suggests that such solutions may long elude us. This "place" for dialogue is a high platform with stones perched on top, reachable, presumably, only by the ladder leaning against one side. But on the other side, stones lie on the ground, and sticks that appear to have formed a ladder lie broken. However, it could also be that the ladder has yet to be assembled, and the materials are placed in readiness as an encouragement. Like the hieroglyphics in *Stone Notations*, Connell's language may be read only by those with the patience to stop and decipher it. Her work embodies and extols the virtues of patience, observation and contemplation, qualities which are often in painfully short supply in this day and age.

. . .the current pieces exert a curious gravitational pull.

Alan Stone's sculptures also urge a mood of quiet observation on the viewer, one that is even more rooted in visceral, sensual signs than is Connell's work. If his earlier series of miniaturized, fortresslike, towers and dwellings suggested a metaphysics of habitation, not unlike Connell's works, the current pieces exert a curious gravitational pull. Associations evoked by, for example, the skulls of *Schoosh* and *Whispeuw*, or the hivelike apertures of *Hooter* can launch the viewer speedily into a speculative sphere filled with questions on life, death, shelter and the nature of the body politic. Their elongated shapes suggest the sheaths of some organically engendered sword, or nature's cornucopia pulled taut into death by the exigencies of life. The precarious stance of *Hooter*, a top-heavy column

of orificelike dwellings (hung from the ceiling like many of these works) conjures up the abandoned nests of some improbable civilization, decimated perhaps by its very compulsion to build and bind the lives of each individual. But just as you are about to attain philosophical orbit, you are rapidly recalled to the realm of the senses. The rough straw-matted surfaces of *Schoosh* and *Whispeu*, with their compost colors that are the inextricable outgrowth of texture demand attention to detail; the eye becomes hypnotized by the obsessive bandaging of twine around *Hooter's* chicken-wire armature. The primitive world of sensory perception reasserts its primacy.

Many of the sculptures play off the paradoxical sensorial perceptions they engender. The lightness of *Dropwait* and *Gape*, for instance, is belied by their weighted forms and cementlike textures. Fashioned out of polyurethane foam, sprayed onto a stick and then carved down to shape and painted, they are, in fact, quite light. They have the look of a child's first experiments with clay, those clammy balls we've all rolled out between the palms into uneven, heavy-ended snakes and curled into ashtrays. But blown up on this scale (*Dropwait* is 106 inches high) their presence is disturbing and uncomfortable; they hang like huge viscera or distended gobs of excrement. There is something uncanny about them and the slash or wound near the bottom of *Gape* only serves to strengthen the sense of queasiness they provoke.

Stone envisions the recent works as part of an as yet unrealized installation to which only one person at a time would be admitted. The lighting would be dramatic, as important a sculptural element as the objects themselves. The environment would provide a kind of provocative sanctuary, a place to foster a philosophical gestalt of body and mind.

From layered strips of painted and raw plywood Heide Fasnacht makes wall sculptures whose

spatial presence, despite the similarity of the works' manufacture, can range in emotional tone from whimsical to violent. However, the very fact that the pieces protrude out from the wall, occupying what is conventionally thought of as the viewer's space, ensures that a certain degree of aggression is always present. In its gestural and physical immediacy, the work questions our concepts of the constitution of stasis and movement in a way strangely analogous to the photographic studies of Muybridge. Some of them, particularly *Pell Mell I* and *Pell Mell II*, with their striped alternations of black and white ribbing, recall the revelations of slow motion films showing humming birds in flight. You have the feeling of witnessing motion in process, or the solidified traces of a completed action. What we are seeing is the composition of movement, its construction—caught, dissected and reconstituted along deceptively simple constructivist lines.

...we are seeing. . .the composition of movement, its construction—caught, dissected and reconstituted along deceptively simple constructivist lines.

These complex, rough-ribbed sculptures often allude to the figure, though the allusions are never taken so far as to make the works recognizable representations. Often looking like gestures abstracted from animal movement and skeletal structures, Fasnacht's sculptures have a life of their own. The pendulous form of *Breakneck* suggests, in punning play with the title, the possible, literal results of moving at breakneck speed. At the same time, it evokes the graceful slope of a horse's neck and head reaching earthward to graze. *Blueprint of a Lost Animal II* is a simple, curved cylinder that could represent the arc of the "lost animal's" stomach or haunches, but at the very least conjures up a

realm of movement usually belonging to living creatures and associated with more pliable materials than wood. Fasnacht's materials are undisguised and thus a certain tension is always generated by the contrast between the splintered, jagged edges of the wood strips, and the more supple, undulating lines of the musculature they evoke. The stiffness of the wood fights the curved, twisting forms into which it has been fashioned.

At times the pieces even appear to be traces of wind or weather made concrete; conversely the condensed energy they are barely able to contain itself seems capable of producing stormy weather. Works like *Twister* and *Headwind* recall the invisible structures of those natural phenomena, but in a hard, permanent form; *Sidewinder* moves up the wall like a bundle of hay or tinder caught in a midwestern tornado—just a bit further, you think, and it will fly off the wall in a hail of sticks.

Robert Helm's finely crafted works elaborate a mysterious, personal iconography that seems to hinge on an unarticulated tension between the natural elements and the human figure. Images of water, fire and stone abound in Helm's works, frequently in metamorphosed incarnations. Water often appears as ice or snow; flames are not yet flames, but logs readied for a bonfire. The iconic trees, logs and finely grained planks that inhibit so many of Helm's works seem to be stand-ins for the human figure, which is always present, even in its absence, by virtue of the strong mood-tones the works establish. When the figure actually does appear, as in *November Lake* or *Woven Fence*, the individuals have no faces. They always stand with their backs turned to the viewer and we can only imagine their faces to be as blank as the horizons toward which they gaze.

Helm frequently works in diptych and triptych, reiterating images with only small variations in the cropping, as if they were mirrors of slightly

different sizes which reflect each other's images despite the fact that they rest side by side. The balding or tonsured man standing, his back to us, in front of a bare, twig-like tree in *Woven Fence* recurs in slightly different perspective in *Autumn Balcony* and *Thursday*. (In this respect it is interesting to note that Helm is a twin.) This sense of looking into a mirror that reflects an inner world concealed by the deceptive similarity of external appearances is also strong in the many arched works, whose shadow-box, reliquary shapes recall mirrors or gravestones.

The repetitive, iconic nature of Helm's image allegories conjures a dreamlike, fantastical narrative which each individual must develop. . .

Helm paints on panels constructed of inlaid wood, often incorporating the wood grain as an integral part of the image, so that it becomes difficult to tell where painting stops and marquetry begins. He fashions every bit of each work with the same painstaking care, from the images themselves to the frames, which are often bound in tooled leather or brass, and incorporate sturdy brass hanging supports. (The backs of the paintings are also wood panels. Helm frequently works his signature into another painting which may or may not relate to the work on the front; he apparently considers these as "surprise gifts" to viewers and collectors.) Every aspect of the painting thus receives equal attention; they are made to last, like all fine craftsmanship, and are so resonant as objects that they might even qualify as sculpture. Texture, whether of the wood frames and leather encasements, or the rough concretelike stubble of Helm's painted stones, is as much a part of his work as the images.

The artist served an apprentice to a saddlemaker and worked in a custom gun shop doing inlay work, and his work bears the unmistakable marks of these quintessentially American, western arts. His palette has a correspondingly natural cast to it. The warm, deep golds of natural wood are supplemented by pallid stone greens and greys, parched, chalky whites and the slate grey-blues of his marbleized pillars and walls. The structure of his images and the application of the paint itself evoke enamelled miniatures or medieval manuscript illumination. The repetitive, iconic nature of Helm's image allegories conjures a dreamlike, fantastical narrative which each individual must develop in his or her own way.

...something has gone terribly awry. . .or . .we are looking at is the problematic, overloaded morphology of a technological nature. . .hi-tech forms of decay.

If Helm's work seems expressive in some ways of a rural ethic and aesthetic, Gordon Newton's work is clearly that of an artist whose sensibility was cultivated amid the helter-skelter esthetic of the American urban, industrial landscape. The artist was born and lives in Detroit and his work—whether his large-scale assemblages or his much more diminutive bronzes—exudes some of the chaotically hard-edged atmosphere of the manufacturing heartlands of the country, places which depend for their life's blood on the unceasing innovations of commerce, but pay a human and environmental price for such dependence. The newest manifestations of high-tech can quickly become obsolete, yesterday's technological wonder is today's junk. Along with other historical detritus it too may soon be covered with the slimy green patina of uselessness, as bronzes like *Untitled #2* and *2010 A.D.: The History Lesson*, with their look of shipwrecked foundry leftovers, seem to imply.

Newton's assemblages evidence a more complex, paradoxical relationship to technology and its lessons—as well as danger, they convey a sense of celebration. Stylistically, they cross more barriers, combining sculptural, almost constructivist, compositional considerations with a contemporary expressionist application of paint. In *Structo-Vision Assemblage: The Sound*, what seem to be unintelligible remnants of hi-fi equipment painted black, white, green and red are stacked precariously and connected by a perplexing array of wires. The whole, recycled-Erector-set-like conglomeration sits on an old board from which a series of unstretched canvases hangs like a curtain covering a puppet theater stage. The front canvas sports a box- or building-like structure roughly sketched in paint—the impatient, irregular brushstrokes of red and black that surround it suggest the shock waves of an explosion as much as a sky and ground. But like the kinds of environments Newton's work alludes to, *Structo-Vision* is in a constant state of evolution: the artist has recently dismantled and reconstructed it.

Copernican Communications: Molecular Systems has a heavy, unevenly applied coat of glutinous spray paint that makes its occasionally delicate lines seem like the petrified remains of an instrument panel retrieved from an oil tanker wreck. (Given the title, one can't help but wonder whether the artist, in a sort of transhistorical pun on his own last name, imagines himself as a latter-day Newton in communication with his astronomer predecessor.) If this *Copernican Communications* is indeed the elaboration of a metaphorical molecular structure, then it is certainly not one of the neat, tinker toy-like constructions we traced in high school biology. Either something has gone terribly awry in nature, or what we are looking at is the problematic, overloaded morphology of a technological nature, subject to its own, hi-tech forms of decay.

Michael Kessler's sumptuously colored, painterly abstractions reveal a hand and eye raised on the multiple lessons of Surrealism and Abstract Expressionism, but possessing an entirely individual sense of color. The biomorphic and vegetal shapes that inhabit Kessler's paintings owe much to abstract surrealism, though they are far from the spatial illusionism of, say, Tanguy or Miro. Instead, Kessler achieves what sense of perspective and depth there is in his paintings through a close attention to the relative values of color. There are, properly speaking, no grounds in Kessler's paintings; areas of modulated color overlap and intersect with delineated forms that are just as likely to give the impression of flat transparency as they are to seem three-dimensional, like the frontal cucumber-green forms in *Interfusion*, which appear full-bodied only because of the blinding, searchlight quality of the white patches behind them.

...it seems that the viewer of Kessler's paintings may have inadvertently stepped inside the cellular structure of some mysterious plant life.

And yet there is a feeling here of being in a three-dimensional world that functions by different laws than ours; like the travelers inside the human body in *Fantastic Voyage*, it seems that the viewer of Kessler's paintings may have inadvertently stepped inside the cellular structure of some mysterious plant life. The leaf and podlike shapes in *Portal* seem to be fed by heart or lung-shaped roots encircled by a glowing wire of orangey red light; the two "pods" in the central portion of that painting, by virtue of their luminescent, contrasting hues (one is a streaked sunset glow while the other is a murky, night-sky color surrounded by a pinker orange) do read as portals onto another realm—this one of pure

light, perhaps. This painting, like *Malevolent Landscape* and *The Nagual's Time*, has the look of a landsat-type, color enhanced photograph of cellular or molecular structures.

Over the last year Kessler's works have become looser, his forms more fluid. Correspondingly, there are fewer geometric elements in the paintings and the symmetry, whether geometric or biological in feel, that was a marked feature of 1984 pieces such as *Raisers* and *Walk*, has become quite muted—though it occasionally crops up, as in the pods of *Portal* or the heartlike chambers of *The Nagual's Time*. In the earlier works Kessler almost always extended the image out onto a painted frame, as if to suggest that the images' reality continued beyond the bounds of the visible, secretly permeating our own space. The most recent paintings, however, have simple wood frames.

Though Kessler's palette not changed greatly, it has moved toward the hot, red end of the spectrum; many of the paintings shown here glow like hot lava. Much of the drama of *Malevolent Landscape* lies in the contrast between the searing, molten yellows and reds and the interjection of passages worked in icy blues and whites or stone greens. Indeed, the malevolence of the landscapes Kessler offers us resides as much in color as in form or paint handling.

Doreen Kraft is in a unique position among the artists selected for this year's AVA exhibition in that, as a filmmaker, her work is by definition a collaborative vision. The whimsical politico-mythological folktale that represents her in this show, *Black Dawn*, was conceived, produced and animated by Kraft and Robin Lloyd, with whom Kraft has produced a number of other films, including *Medusa* (1975)—a "surreal reinterpretation of the myth of Medusa," as the artist's vitae puts it. In addition to the two North American co-producers, and the musicians, actors and writers who contributed to *Black Dawn's*

realization, the film's greatest debt is to the prominent Haitian painters whose works were combined to create its final image. Kraft's most recent film, written and produced with Jay Craven, is the 1983, 30-minute color documentary *Dawn of the People*, an educational film on Nicaragua's literacy campaign.

The filmmakers steered clear of contemporary political commentary so as not to jeopardize the position of the Haitian painters involved in the project. . .

The mytho-historical subject matter of *Black Dawn* fits in well with the concerns of Kraft's earlier films, *Medusa* and *The Red Fall of Time*. The filmmaker's interest in Haiti goes back over ten years, to 1973-74 when she first visited the country, having become intrigued with the island's voodoo heritage after reading Maya Deren's *Divine Horsemen: The Voodoo Gods of Haiti*. She traveled around the island and spent nine days living in the thatched hut of a voodoo temple. This experience led her to seek out local artists, many of whom use voodoo iconography in paintings that depict Haitian history as well as contemporary life. During that first trip, she and Robin Lloyd shot the footage for what became *Moving Pictures*, a montage of Haitian buses covered with colorful paintings on scenes of Haitian life. That three-minute color film was accompanied by the hypnotic beat of steel drum music.

Black Dawn tells the story of the blacks who were enslaved and brought to Haiti from Africa. With the delightful simplicity (and, it must be said, the historical simplicities) of truly great story tellers, it recounts their uprising against Napoleon's colonists under Toussaint L'Ouverture and their subsequent, successful struggle for

independence under Jean Jacques Dessalines. The filmmakers steered clear of contemporary political commentary so as not to jeopardize the position of the Haitian painters involved in the project, and so that the film could be shown freely in Haiti. In the development and actual writing of the narration great care was taken to remain true to history as the Haitian people see it and true to the age-old traditions of oral storytelling. *Black Dawn* has captivated audiences all over the world—it has been translated into several languages and been shown extensively in Europe.

In 1976 Kraft and Lloyd returned to Haiti, where they spent about six months teaching animation techniques to the artists whose paintings were to be animated. The actual animation took over a year since the entire film—with the sole exception of the possession scene, which was animated on a rotoscope—was done by the painfully slow process of cut-out animation. In this process all the backgrounds are painted separately and the figures are all designed with a variety of head, arm and leg positions so that the illusion of movement may be created. The resulting film is a masterpiece of animation, and a credit, not only to Kraft, but to the spirit of collaborative endeavors in the arts.

The entire enterprise of the Awards in the Visual Arts is likewise a tribute to that spirit. Though no stylistic movement or theme unites the work of these ten, highly individual artists, each of them, in his or her own way, has set out to explore, capture and express some sense of the mystery of our lives. That mystery may be perceived to lie within the individual or in the discomforting mirror that nature can sometimes be. Whatever the case, the very existence of such dedicated explorers can only inspire.

Jamey Gambrell is a writer, critic and translator living in New York City. She has written for Artforum, the Village Voice and is a contributing editor of Art in America.

CLYDE CONNELL



Martin Vandiver photo

How do I work? Usually by propping up an eight-foot board against the wall to determine the height and width of a vague concept. A piece in a series of works, based on an even more vague and broad idea related to man's basic needs with many ideas such as place, habitat and communication (and as many related forms), are being considered.

I have no interest or wish to express specific ideas but to let the forms take on their own identity as the work progresses. While working I'm thinking only of materials, forms, space and so forth.

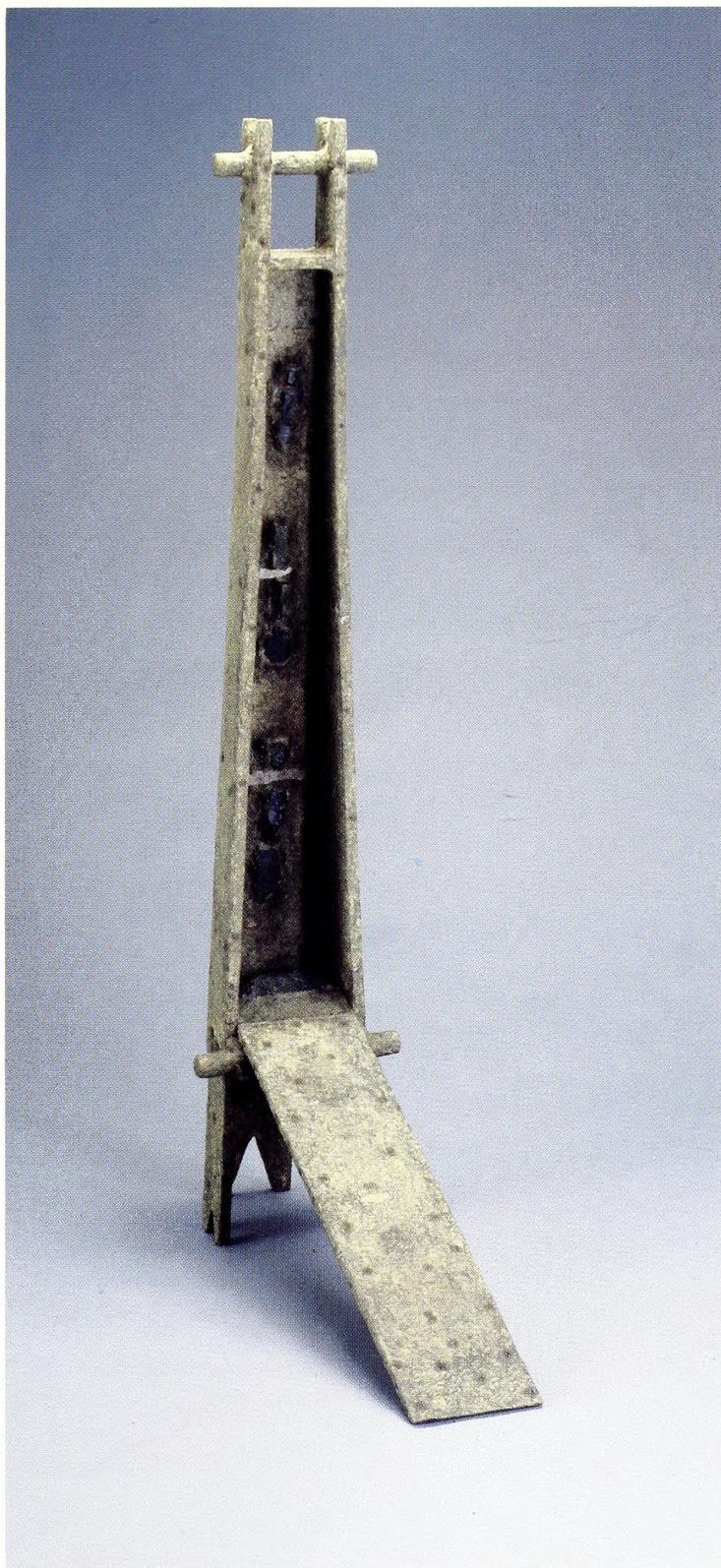
But art does not come from a void. To me it comes out of life and living. I have always had a consuming interest in relationships between people, races and nations. Today with our worldwide view of the human condition, this concern becomes greater. Tennessee Williams and William Faulkner express this in such strong ways. What I had hoped was to just hint at this "human condition" through visual art. I am still hoping.



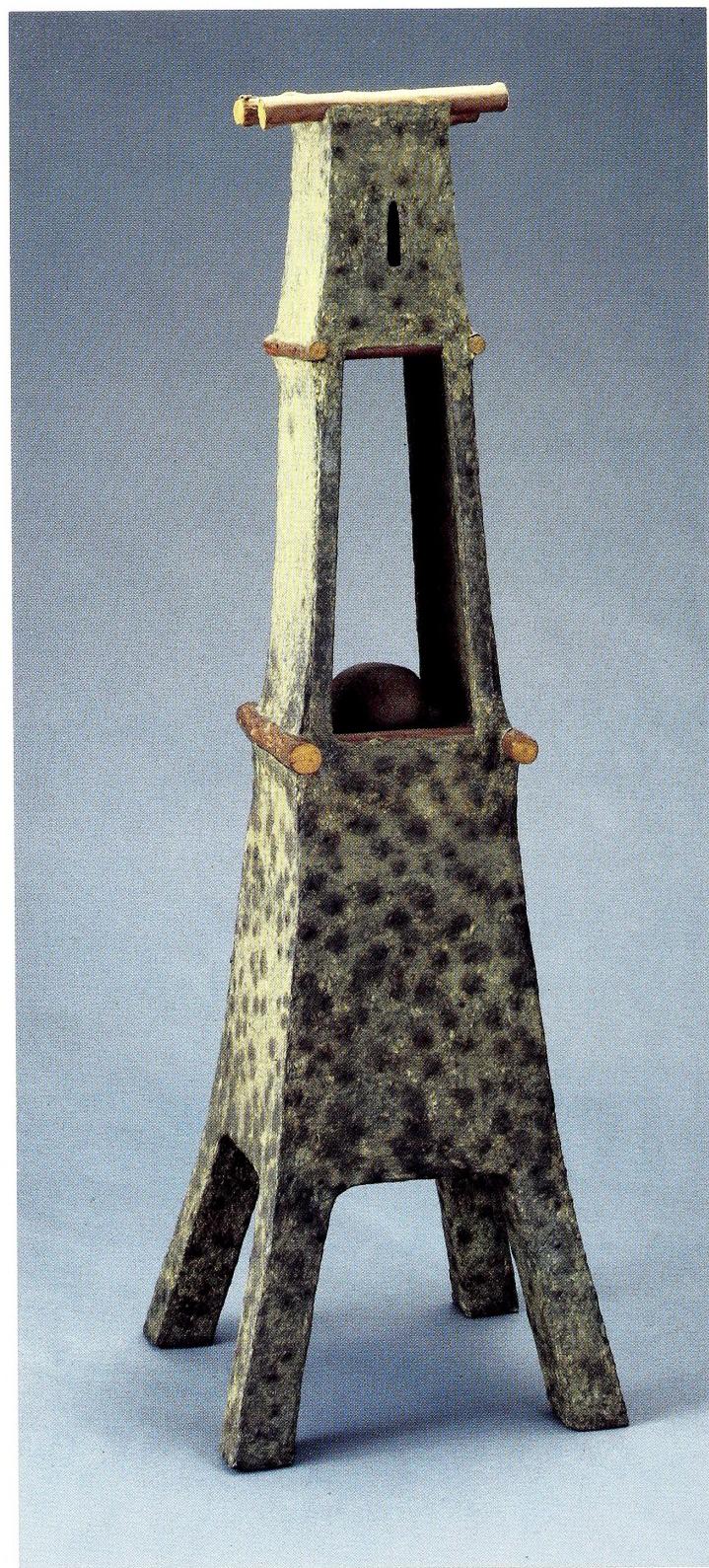
TIME AND SPACE MANTIS MAN 1983
mixed media; $79 \times 37 \times 45$ inches



STONE NOTATIONS 1983
mixed media; 57 x 54 x 21 inches



PLACE FOR STONE GATHERING 1983
mixed media; $73 \times 14 \times 41$ inches



PONDERING PLACE 1981
mixed media; 80 x 25 x 25 inches



UNTITLED 1981
mixed media; 102 × 45 × 57 inches



DIALOGUE GATE 1981
mixed media; 82-1/2 x 74 x 63 inches

CLYDE CONNELL

Born 1901, Belcher, Louisiana

Resides in Elm Grove, Louisiana

Education

Breneau College, Gainesville, Georgia, 1918-19

Vanderbilt University, Nashville, Tennessee, 1919-20

George Doke Studio, Shreveport, Louisiana, 1925-27

Semi-Annual Studies of art in museum and galleries in New York City, 1954 to present

Position

Self-employed

Grants

- 1984 Woman's Caucus for Art, Honor Award in the Visual Arts, University of Southern California, Los Angeles
 1982 Gottlieb Foundation Grant, New York City

Solo exhibitions:

- 1985 University of Southwestern Louisiana, Lafayette
 Louisiana State University, Shreveport
 Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
 1984 Delahuntly Gallery, New York City
 Celebration of the Arts, World's Fair, New Orleans, Louisiana
 1983 Delahuntly Gallery, Dallas, Texas
 Firehouse Arts Center, Norman, Oklahoma
 1982 Mississippi Museum of Art, Jackson
 Texas Christian University, Fort Worth
 Alexandria Museum of Art, Alexandria, Louisiana
 1981 Louisiana State University, Shreveport
 The Clock Tower, New York City

Group exhibitions:

- 1985-86 "Shreveport Art," Shreveport Sesquicentennial Celebration, Louisiana
 1985 National Woman's Caucus for the Arts, Los Angeles, California
 1984 Fourth Texas Sculpture Symposium, Austin
 1983 Delahuntly Gallery, Dallas, Texas
 "Works by Louisiana Women," Southern Illinois University, Carbondale, Traveling Exhibit
 "Collaborations," Spring Art Festival, Texas Christian University, Fort Worth
 "Art for Art's Sake," Contemporary Arts Center, New Orleans, Louisiana
 Atlantic Richfield Corporation Collection, Art Museum of South Texas, Corpus Christi
 New Orleans Triannual, New Orleans Art Museum, Louisiana
 1982 "Assemblage and Collage," Mississippi Museum of Art, Jackson, Traveling Exhibit 1982-83
 Delahuntly, Group Exhibition, New York City
 "Four Artists," Tibor de Nagy Gallery, New York City

"A Sense of Spirit," Lawndale Annex, University of Houston, Texas

"Works of Women," Gihon Foundation, Dallas, Texas, Traveling Exhibition, 1982-83

"The Image of the House in Contemporary Art," University of Houston, Texas

"Mayor Byrne's Mile of Sculpture," Art 1982, Chicago Navy Pier, Illinois

Objects Gallery, San Antonio, Texas

1981 First Louisiana Sculpture Biennial, Contemporary Arts Center, New Orleans

Shreveport Art Guild National, Meadows Museum, Louisiana

"Visions," Contemporary Arts Center, New Orleans, Louisiana

1980 "Sculpture 1980," Maryland Art Institute, Baltimore

Great Gator Group, Galerie Simonne Stern, New Orleans, Louisiana

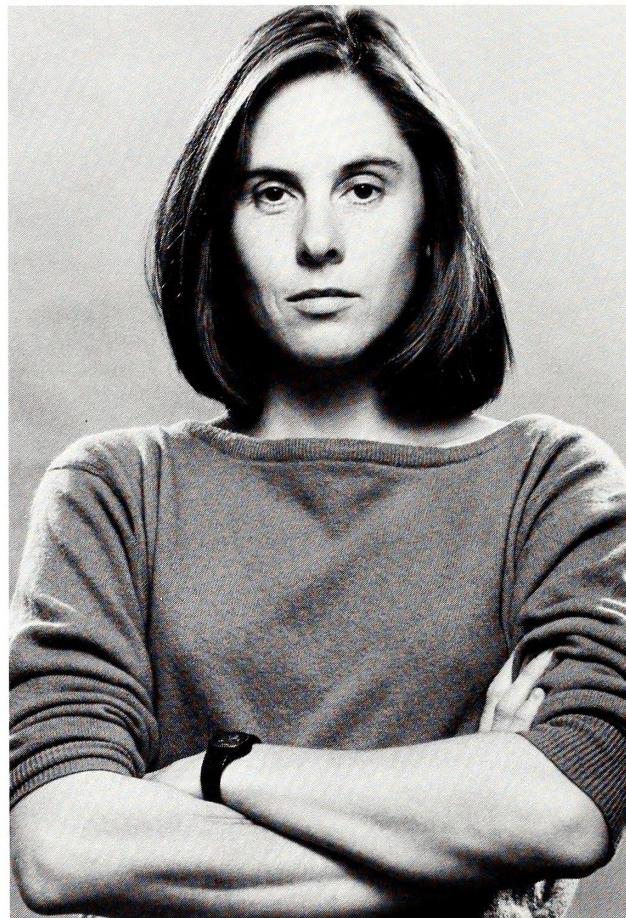
"Louisiana Major Works," Contemporary Arts Center, New Orleans

Bibliography:

- 1985 Hunt, Charles. Clyde Connell, "Recent Works," Louisiana State University, Baton Rouge, Catalogue
 Wakefield, Ann. "Outside Views," Eye on the Arts, Upstate, Vol., 2, No. 23, February 28, Shreveport, Louisiana
 Muchnic, Suzanne. "A Network of Artists," *The Los Angeles Times*, Calendar, Part VI, February 14, III.
 Slack, Jerry. "Clyde Connell Celebrates," *Art Beat*, September
 Hunt, Charles. "The Universal and the Ancient in Clyde Connell's Work," Essay, Louisiana State University, Baton Rouge, February, Catalogue, III.
 Green, Robert. "Louisiana Women in Contemporary Art," Review, *Times Picayune*, New Orleans
 Crockett, Lane. "Connell Documentary Being Made," *The Shreveport Times*, January 28, III.
 Francis, Ke. "Louisiana Women in Contemporary Art," *Art Papers*, May/June issue, Atlanta, Georgia
 Slack, Jerry. "The Art of Clyde Connell," Ann Wakefield, *Chronology*, Upstate, Vol. 1, No. 29, April 12, Shreveport, Louisiana, III.
 Raynor, Vivien. Art Reviews, *The New York Times*, June 15
 Trehay, Guy. "Goings on About Town," Art Review, *Village Voice*, New York City, June 20
 Vetrocq, Marcia E., Reviews New Orleans, *Art in America*, October
 Chance, Kay. "Clyde Connell," *Front Gallery*, June/July, Vol. 4, No. 5, Shreveport, Louisiana
 Vander Lee, Jana. "Clyde Connell: Hinged on Time," *Art Space*, Fall issue

Selected collections:

Louisiana State University, Library Collection, Alexandria



HEIDE FASNACHT

I can almost hear the saws.

—Donna Dennis
Gallery opening, 8 October 1985
Vanderwoude-Tananbaum Gallery



MOUTH PIECE 1986

wood, enamel and oil paint; 19-5/8 x 20 x 20-1/2 inches



HEADWIND 1986

wood, enamel and oil paint; $25 \times 21\text{-}1/2 \times 26\text{-}3/4$ inches



PORTRAIT 1985

wood, enamel, acrylic and oil paint; 27-1/2 x 21 x 30 inches

Lisa Kahane photo



TWISTER 1985
wood and pigment; 35-3/8 × 14 × 32 inches

Lisa Kahane photo



BREAKNECK 1985

wood and oil paint; $41 \times 22 \times 32$ inches



PELL MELL I 1984

wood, ink and oil paint; $32\frac{1}{2} \times 15 \times 40\frac{1}{2}$ inches



PELL MELL II 1985

wood and India ink; 58-5/8 x 20-1/4 x 50-1/2 inches

Lisa Kahane photo



SIDEWINDER 1985

wood and black latex; $32\text{-}3/16 \times 15\text{-}3/8 \times 33$ inches

HEIDE FASNACHT

Born 1951, Cleveland, Ohio
Resides in New York City

Education

Rhode Island School of Design, B.F.A., 1973
New York University, M.A., studio art, 1982

Position

Assistant professor of drawing, State University of New York at Purchase

Grants

1986	Louis Comfort Tiffany Foundation Grant
1985	Yaddo Fellowship
1984	Edward Albee Foundation Fellowship
1983	Hand Hollow Foundation Fellowship
	Athena Foundation
	MacDowell Colony Fellowship
1981	MacDowell Colony Fellowship
1980	Yaddo Fellowship
1979	National Endowment for the Arts Planning Grant, Works of Art in Public Places

Solo exhibitions:

1986	Hill Gallery, Birmingham, Michigan
1985	Vanderwoude Tananbaum Gallery, New York City
1984	Hill Gallery, Birmingham, Michigan
1983	Vanderwoude Tananbaum Gallery, New York City
1982	80 Washington Square East Gallery, New York City
1979	PS 1, Long Island City, New York

Group exhibitions:

1986	"On/Off the Wall", Virginia Beach Arts Center, Virginia
	"The All Natural Disaster Show", The Bronx Council on the Arts, New York
	"Archaic Echoes: Sculpture by John Duff, Heide Fasnacht, Joel Fisher, Mel Kendrick, Creighton Michael and Wade Saunders," The Center for the Arts, Muhlenberg College, Pennsylvania

"After Nature," curated by Steven Henry Madoff,
Germans Van Eck Gallery, New York City

"Contemporary Primitivism," University of
Colorado, Boulder

1985 "In the Third Dimension," Pratt Manhattan Center
Gallery, New York City

"Notions of Contemporary Surrealism,"
Vanderwoude Tananbaum Gallery, New York City

"Pastel," Nohra Haime Gallery, New York City

"In Three Dimensions, Recent Sculpture by
Women," Pratt Institute Gallery, Brooklyn

1984-85 "Irregulars," Henry Street Settlement, Louis Abrons
Art for Living Center, New York City

1984 Oil and Steel Gallery group show curated by Creative
Time Inc., New York City

"Abstract Drawings," Charles Merrill Hall, New York
City

"Image & Mystery," Hill Gallery, Birmingham,
Michigan

1983 "Varieties of Sculptural Ideas," Max Hutchinson
Gallery, New York City

1982 "Partitions," Pratt Manhattan Center, New York City

"Sculptors' Drawings," Max Hutchinson Gallery,
New York City

1980 "Art on the Beach," Creative Time Inc., New York
City

1978 "Artist's Books, USA," Los Angeles Institute of
Contemporary Art, California

1977 "Documenta VI," Kassel, Germany

Bibliography:

1986 Princenthal, Nancy. "Heide Fasnacht at
Vanderwoude Tananbaum," *Art in America*,
January Edition

1985 Klein, Ellen Lee. "Heide Fasnacht," *Arts Magazine*,
December

ROBERT HELM



My efforts are directed toward the celebration of subjective associations and feelings. . .most particularly those associations and feelings that are triggered by encounters with certain familiar objects and places.



NOVEMBER LAKE 1985
mixed media; 17-3/4 x 24-1/4 inches



SPRING THAW 1985

mixed media, inlaid wood and marbleization, framed in wood and leather; 17-3/4 x 24-1/4 inches



WOVEN FENCE 1984
oil and gesso on panel; 21 × 13-1/2 inches



DINING CAR 1984

mixed media, inlaid wood, brass and leather frame; 31-3/4 x 23-1/2 inches

Front View



Back View



WHITE ALCOVE 1983

mixed media; 30 x 23-3/8 inches each panel



Tom Vinetz photo



GARDEN 1983
mixed media; 30 x 23-1/4 inches



SMALL SHRUB 1983
mixed media; 19-1/2 x 13-1/4 inches



BON FIRE 1983

mixed media; side panels 19-1/2 x 13-1/4 inches, center panel 30 x 23-1/4 inches

ROBERT HELM

Born 1943, Wallace, Idaho

Resides in Pullman, Washington

Education

Washington State University, Pullman, B.A., 1967

Washington State University, Pullman, M.F.A., 1969

Position

Associate Professor, Washington State University, Fine Arts Department; and self-employed

Grants

1985-86 National Endowment for the Arts Individual Fellowship Grant

Awards

1978-79 D.A.A.D. Award, Berliner Künstlerprogramm, (Deutscher Akademischer Austauschdienst)

Solo exhibitions:

1984 L.A. Louver Gallery, Venice, California

Contemporary Arts Museum, Houston, Texas

1983 "Documents Northwest," Seattle Art Museum, Washington

1982 Galerie Redmann, West Berlin, Germany

1978 Nicholas Wilder Gallery, Los Angeles

1977 Faith and Charity, Hope Gallery, Hope, Idaho

1976 Nicholas Wilder Gallery, Los Angeles

Group exhibitions:

1984-87 Contemporary American Wood Sculpture Touring Show, Crocker Art Museum, Sacramento, California

1985 Edward Thorp Gallery, New York City

American/European Painting and Sculpture, L.A. Louver Gallery, Venice, California

- 1984 Edward Thorp Gallery, New York City
- 1980 Tableaux-An American Selection Invitational, Middendorf Lane Gallery, Washington, D.C.
- 1977 Biennale 10 show, Paris, France
- 1975 Concepts and Executions of Eight Sculptors, Missoula Museum of the Arts, Montana

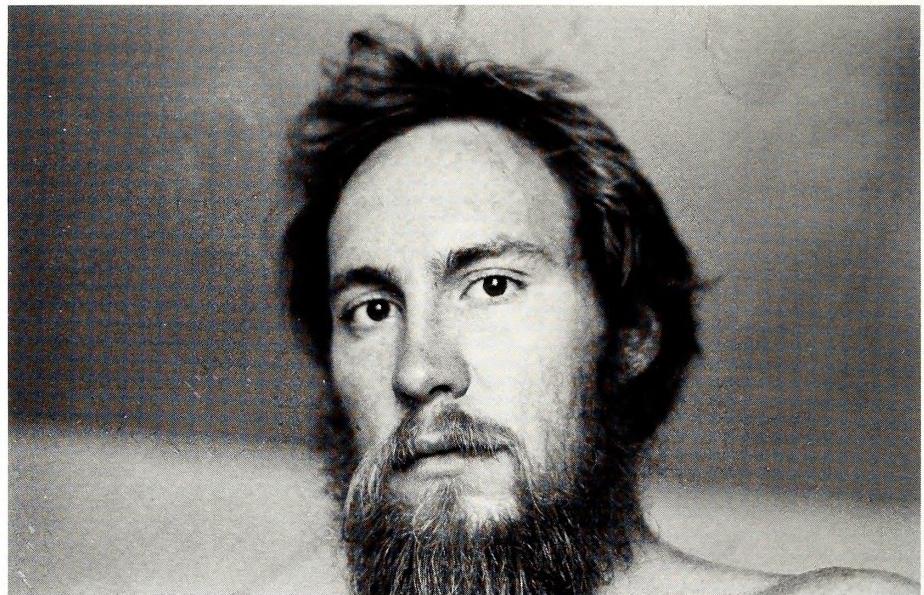
Bibliography:

- 1984 "Robert Helm: Recent Work," Contemporary Arts Museum, Houston, Texas
- Guenther, Bruce. Curator of Contemporary Art, Seattle Art Museum, "50 Northwest Artists," a critical selection of painters and sculptors working in the Pacific Northwest, Chronicle Books, San Francisco, California
- Ivory, James. "In the American Grain: Robert Helm," *Artforum*, November, pg. 74-76
- Review, *Art in America*
- Review, *The Houston Chronicle*
- 1983-84 "Documents Northwest: Robert Helm," Seattle Art Museum, Washington
- 1978 Review, *ARTnews*
- Review, *The Los Angeles Times*

Gallery representation:

- 1983-present Edward Thorp Gallery, New York City
- 1980-present L.A. Louver Gallery, Venice, California
- 1980-present Galerie Redmann, Berlin, West Germany
- 1974-79 Nicholas Wilder Gallery, Los Angeles, California

MICHAEL KESSLER



A crystalized view of an unseen world. A simultaneous breathing of the real and the imagined spawns a second sight.



LIKE MOSS BETWEEN HER FEET 1985

oil on canvas; 65 × 79 inches



PORTAL 1985
oil on paper applied to canvas; 82 × 58 inches



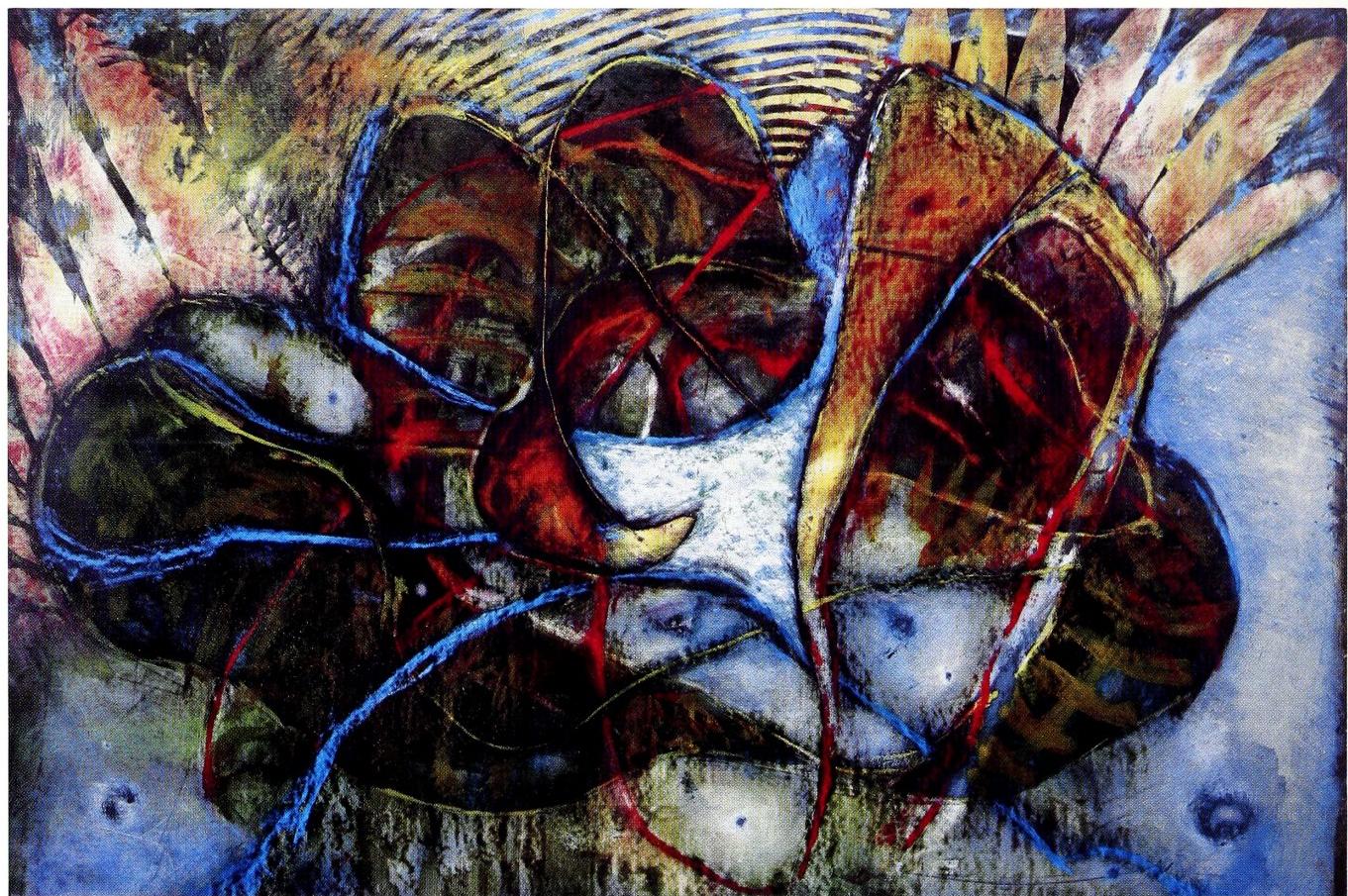
MALEVOLENT LANDSCAPE 1985
oil on canvas; 70-1/2 × 52 inches



THE NAGUAL'S TIME 1985
oil on canvas; 67 x 86 inches



INTERFUSION 1985
oil on canvas; 65 x 87 inches



MEDUSA 1985

oil on paper applied to canvas; 54 × 82 inches

MICHAEL KESSLER

Born 1954, Hanover, Pennsylvania
Resides in Fleetwood, Pennsylvania

Education

Whitney Independent Study Program, New York, 1977
Kutztown University, Pennsylvania, B.F.A., 1978

Position

Self-employed

Grants

1983 Pennsylvania Council on the Arts

Solo exhibitions:

1984 Jack Tilton Gallery, New York City
1983-84 "Landscapes and Imagery," Niagara University,
Niagara Falls, New York

Group exhibitions:

1986 "Nine Painters from New York," Galleria Carini,
Florence, Italy
"Focus: New York," Moosart Gallery, Miami, Florida
1985 "The Brooklyn Federal Courthouse Show," Exhibit
A, New York
"Spiritual Climates," Thorpe/Intermedia Gallery,
Sparkill, New York
"A Sense of Place," Fanueil Gallery, Boston,
Massachusetts
"More Than Meets the Eye," Fabian Carlsson Gallery,
London, England
1984 "Exotica," Stephen Rosenberg Gallery, New York
City
"Pennsylvania Artists Invitational," Albright College,
Reading, Pennsylvania
"New Work: New York/Outside New York,"
The New Museum of Contemporary Art, New
York City
1983 "New York, New York," Monique Knowlton Gallery,
New York City
"Selections 22," The Drawing Center, New York City
Harrison Council for the Arts, State University of
New York at Purchase
"Intoxication," Monique Knowlton Gallery, New
York City
"Five Contemporary Artists," Allentown Art
Museum, Pennsylvania

1980 "In and out of New York," White Columns Gallery,
New York City

Selected public collections:

Albright-Knox Art Gallery, Buffalo, New York
Buscalia-Castellani Art Gallery, Niagara University, Niagara,
New York

The Newark Museum, New Jersey

The New Museum of Contemporary Art, New York City

The Brooklyn Museum, New York

Prudential Insurance Co., New York City

Bibliography:

- 1985 Yau, John. "Michael Kessler," *Artforum*, February
issue, pg. 87
Yau, John. "Michael Kessler's Drawings: Gesture as
Image," *Sulfur 14*, December, pg. 88-93
Bohm-Duchen, Monica. "Nine Painters from New
York," *Flash Art*, no. 124, Oct.-Nov., pg. 56
Schwabsky, Barry. "Exotica: A Different World," *Arts
Magazine*, March, pg. 120-121
1984 Larson, Kay, "Fresh Faces for Summer," *New York
Magazine*, June 25, pg. 54-55
Raynor, Vivian. "Art: New York, an Anthology at
The New Museum," *The New York Times*,
June 22, pg. c-19
Rifkin, Ned. "New Work: New York/Outside New
York," Exhibition Catalogue, The New Museum of
Contemporary Art.
"Made in Philadelphia 6," Exhibition catalogue for
The Institute of Contemporary Art, Philadelphia
Warren, Ron. "Michael Kessler at Jack Tilton
Gallery," *Arts Magazine*, Summer edition,
pg. 34-35
Bushyager, Peter. "Recent Philadelphia Art at the
I.C.A.," *The Philadelphia City Paper*, April 6,
pg. 15
1983-84 Kotik, Charlotta, "Landscapes and Imagery:
Paintings and Drawings by Michael Kessler,"
Exhibition catalogue, Niagara University
1983 Klein, Ellen Lee. "New Work, Monique Knowlton
Gallery," *Arts Magazine*, November issue, pg. 38
Glueck, Grace. "Art—One Man's Biennial Assembles
102 Artists," *The New York Times*, April 15,
pg. c-24
Moufarrge, Nicholas, "Intoxication," *Arts
Magazine*, April issue, pg. 70



JIN SOO KIM

Found Objects

They are real.

They are not art objects.

They have vitality and energy.

They are crude.

They are pure.

They are decayed.

They are re-created.

They are something.

They are nothing.

When I pick them up, something happens in my mind as if I were an archaeologist.

I see traces of people in the scattered and forgotten objects I pick up on the margins of the city.

All of these reflect states of being.

In these, metaphoric associations of objects with contemporary time and existence are elucidated.

The objects are an honest culture.

In reality, we are polished by civilization.

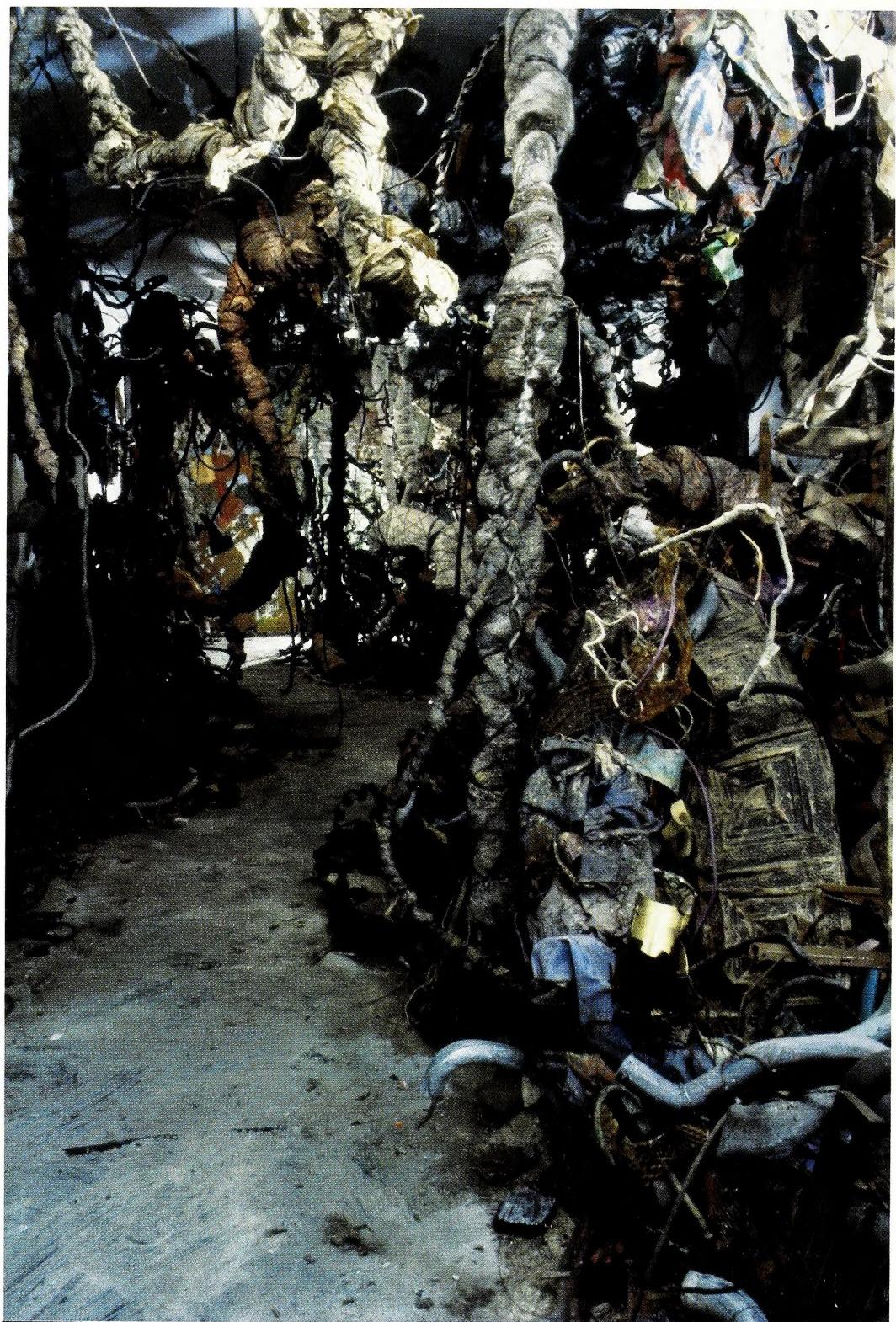


ENVIRONMENT D 1984

paintings, sculptures, found objects; 218-3/4 × 200 inches
Hyde Park Art Center, Chicago, Illinois

ENVIRONMENT E 1985
sculptures, found materials; 132 × 204 × 528 inches
Museum of Contemporary Art, Chicago, Illinois





ENVIRONMENT E 1985

sculptures, found materials; $132 \times 204 \times 528$ inches
Museum of Contemporary Art, Chicago, Illinois



ENVIRONMENT E 1985

sculptures, found materials; $132 \times 204 \times 528$ inches
Museum of Contemporary Art, Chicago, Illinois



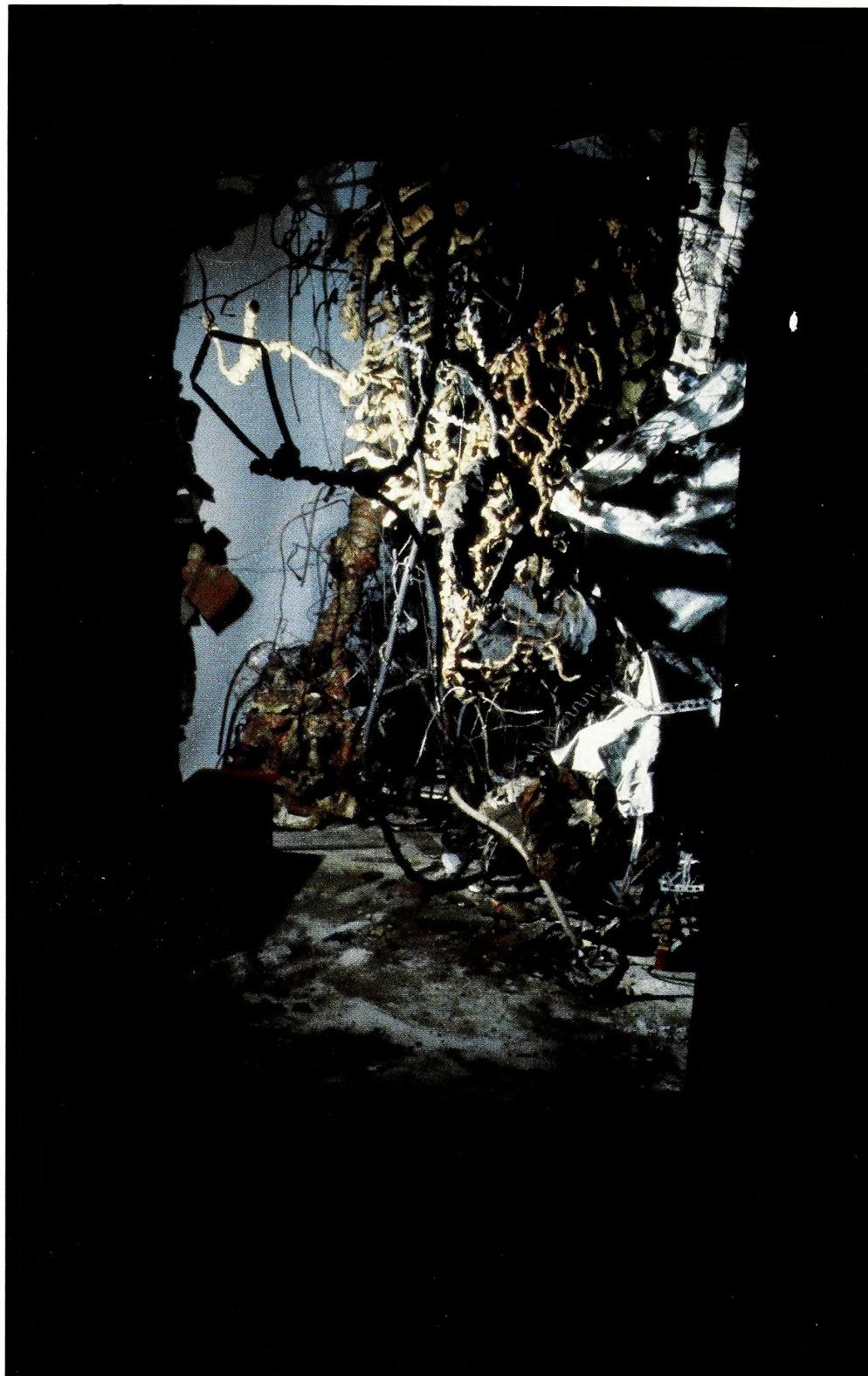
ENVIRONMENT E 1985

sculptures, found materials; $132 \times 204 \times 528$ inches
Museum of Contemporary Art, Chicago, Illinois



ENVIRONMENT E 1985

sculptures, found objects; 132 × 204 × 528 inches
Museum of Contemporary Art, Chicago, Illinois



ENVIRONMENT E 1985

sculptures, found objects; $132 \times 204 \times 528$ inches
Museum of Contemporary Art, Chicago, Illinois

JIN SOO KIM

Born 1950, Seoul, Korea
Resides in Chicago

Education

Seoul National University, B.S., 1973
Western Illinois University, Macomb, Illinois, 1976-77
School of Art Institute of Chicago, M.F.A., 1981-83

Position

Self-employed

Grants

1985 Illinois Arts Council Individual Artists Fellowship
Sculpture Chicago
1984 National Endowment for the Arts Fellowship Grant in Sculpture
Illinois Arts Council Individual Artists Grant
1983 Art Marketing Letter, first prize, Fall Competition

Solo exhibitions:

1985 The Museum of Contemporary Art, Chicago
1977 Green Rose Gallery, Macomb, Illinois

Group exhibitions:

1985 Inaugural Exhibit, State of Illinois Gallery, Chicago
1984 "Five Installations," Hyde Park Art Center, Chicago
"Chicago Heads," Randolph Street Gallery, Chicago
1983 "Installation," Contemporary Art Workshop,
Chicago
"Installation," Randolph Street Gallery, Chicago

- "International Student Show," S.A.I.C. Gallery, Chicago
- 1982 "Summer Show," Contemporary Art Workshop, Chicago
- "Young Artists Show," Contemporary Art Workshop, Chicago
- 1981-82 "Exchanges," Maryland Institute College of Art, Baltimore, (traveled to School of the Art Institute of Chicago Gallery and University of Houston, Texas)
- 1981 "W.P.A. Preview," W.P.A. Gallery, Chicago
Contemporary Art Workshop, Chicago
- 1977 "Illinois Graduate Students Art Exhibit," Mitchell Museum, Mt. Vernon, Illinois
- 1970-72 Shinmoon Hwegwan Gallery, Seoul, Korea

Bibliography:

- 1984 Bone, James. "Separate Pieces," *Reader* (Chicago), February 3, p.g 13, 18; ill. 34-35
- "Glatt, Cara. "High spirits spark these 5 'installations,'" *Hyde Park Herald* (Chicago), February 1, pg. 23
- Chicago, Contemporary Art Workshop, *Contemporary Art Workshop* pg. 13; ill.
- Lifton, Norma. "Five Installations," *New Art Examiner*, April, pg. 7, 11, 16
- Warren, Lynne. "Option 24: Jin Soo Kim," *Museum of Contemporary Art*, (brochure), Chicago, Illinois

Public collections:

Willard Ice Building, Springfield, Illinois

MARK KLETT

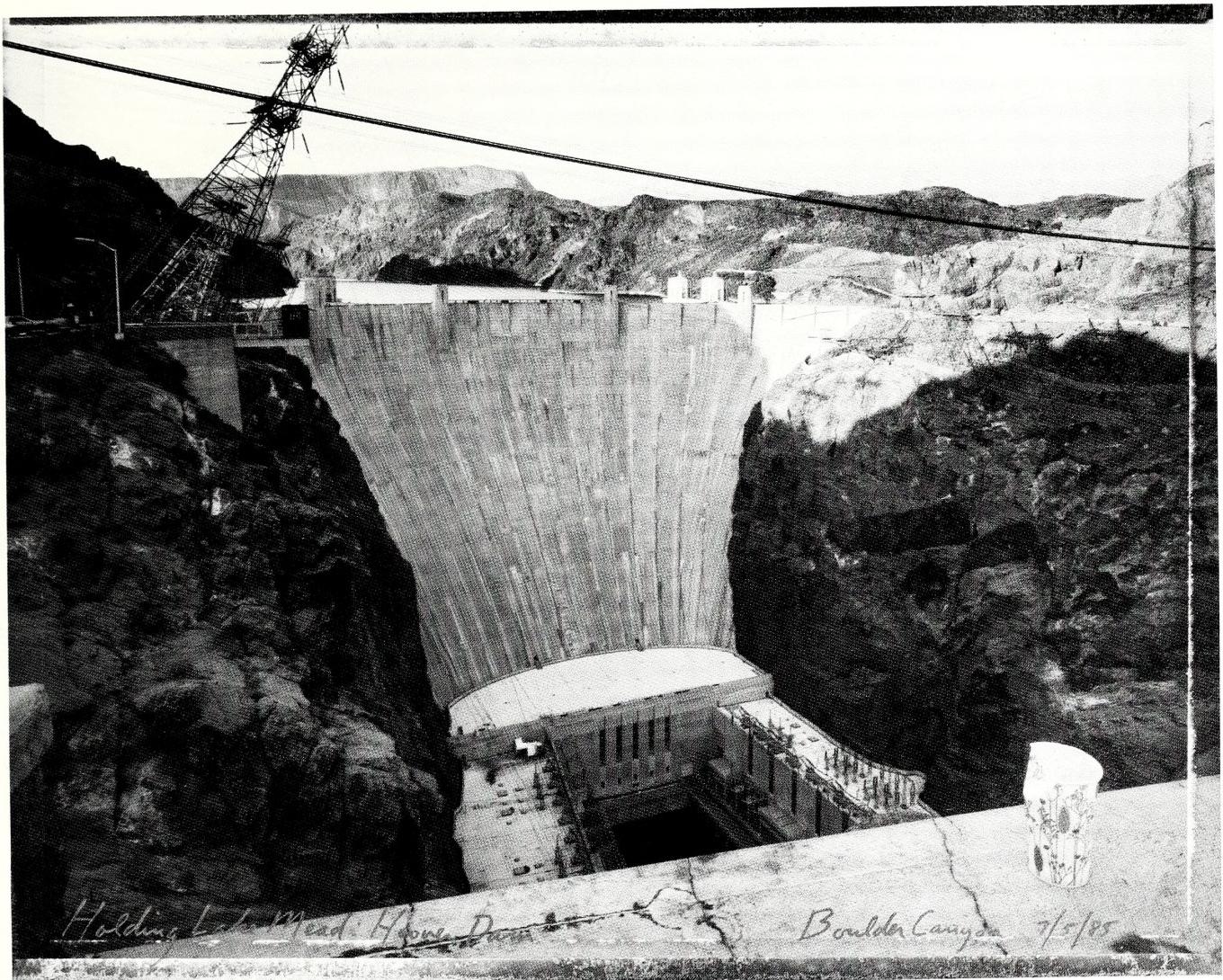


Kelliay Kirkpatrick photo

The Western landscape displays its history outright—a visible combination of geologic movement overlapped by signs of cultural possession. What I am fascinated by is an alternating experience of pleasure and dismay, often irony, which comes from almost any contemporary exploration of this landscape.

There is a tremendous precedent for recording the western experience photographically. The first photographers of the region, working in the late nineteenth century, show it to be largely uninhabited and unknown. Today we occupy the same territory but find it hard to understand what once was, while witnessing the evolution of our present landscape.

Not all of this change is for the worse, and I find it hard to be uniformly judgmental. I would rather my photographs be like artifacts than documents of our time. This is partly in deference to photography's earliest predecessors who saw landscapes that I never shall. But it is also an acknowledgment that pictures, like potsherds, are only small parts of a larger vessel.



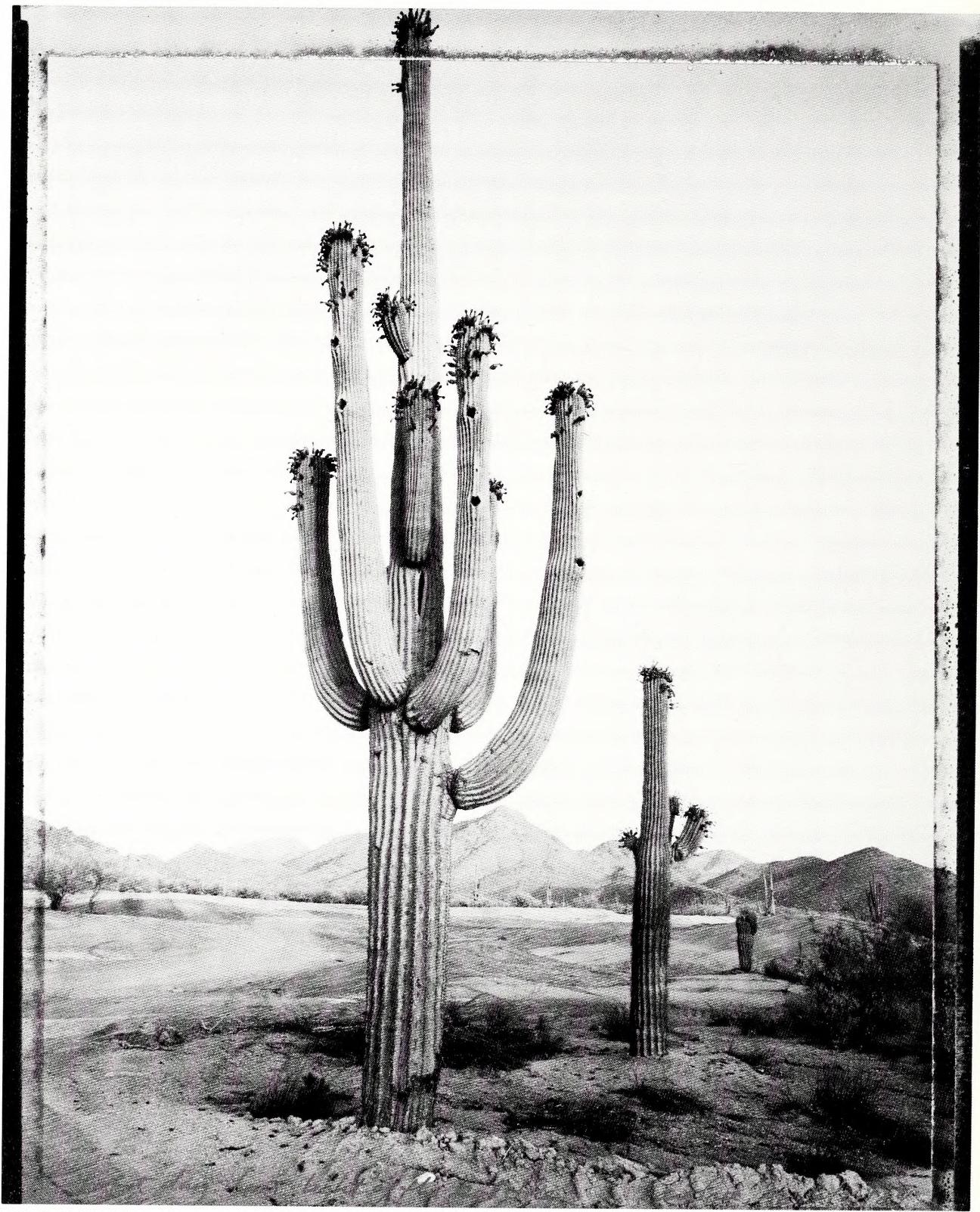
HOLDING LAKE MEAD: HOOVER DAM, BOULDER CANYON 1985
gelatin silver photograph; 16 × 20 inches



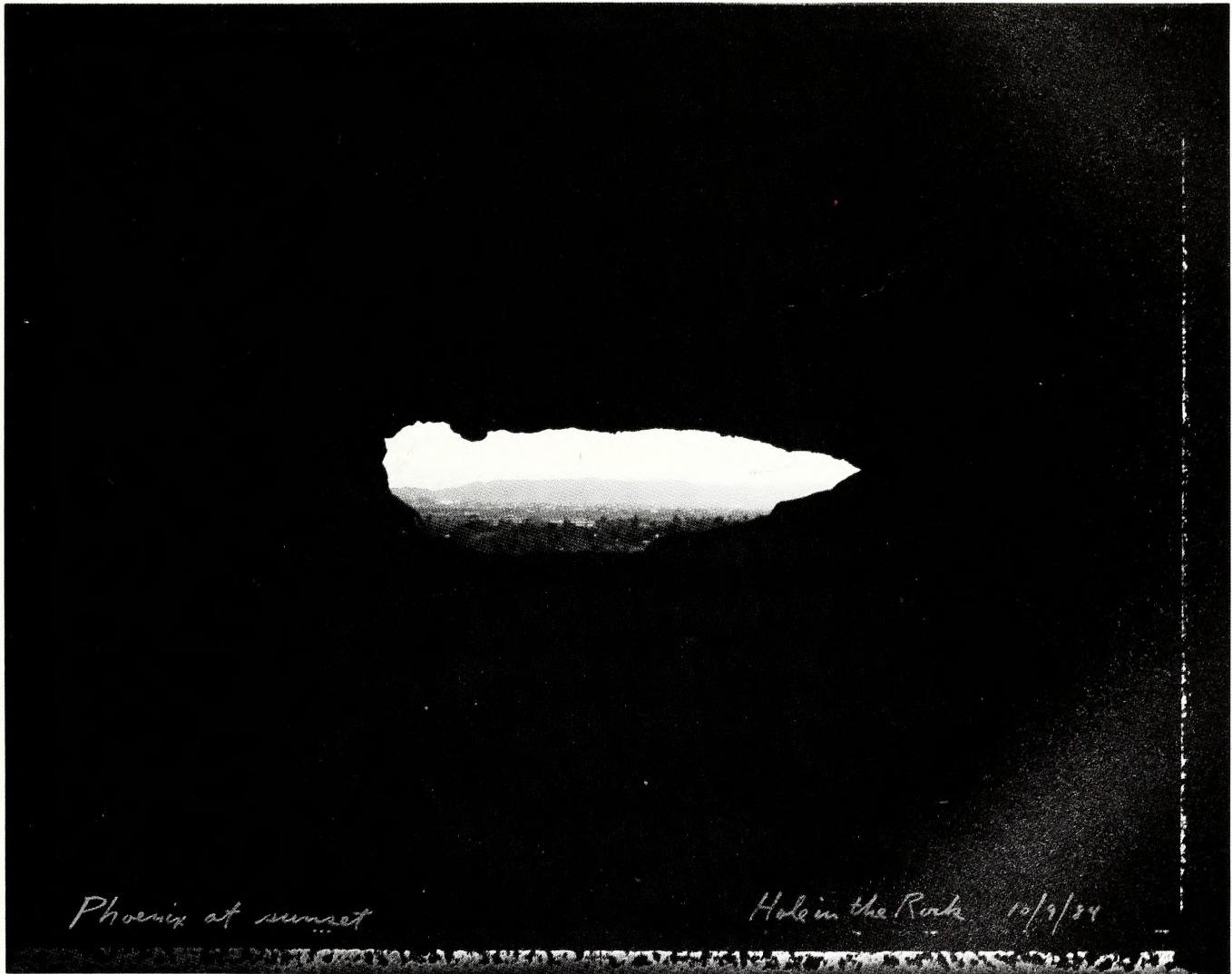
VIEW WITH PERSPECTIVE, NORTH RIM, GRAND CANYON 1985
gelatin silver photograph, 16 × 20 inches



CASINO, BOULDER CITY, NEVADA 1985
gelatin silver photograph; 16 x 20 inches



LONGEST DAY: LAST NIGHT OF THE SOLSTICE, CAREFREE, ARIZONA 1984
gelatin silver photograph; 16 x 20 inches



Phoenix at sunset

Hole in the Rock 10/9/84

PHOENIX AT SUNSET, HOLE IN THE ROCK 1984
gelatin silver photograph; 16 × 20 inches



CAMP 3 AT LAKE POWELL NEAR THE MOUTH OF WEST CANYON 1984
gelatin silver photograph; 16 × 20 inches



TRACKS ON ARID LAND, CORAL SAND DUNES, UTAH 1984
gelatin silver photograph; 16 × 20 inches



CAR PASSING SNAKE, EASTERN MOJAVE DESERT 1983
gelatin silver photograph; 16 × 20 inches



MAN BEHIND CREOSOTE BUSH, PHOENIX 1982
gelatin silver photograph; 16 × 20 inches



BULLET RIDDLED SAGUARO, NEAR FOUNTAIN HILLS, ARIZONA 1982
gelatin silver photograph; 16 × 20 inches

MARK KLETT

Born 1952, Albany, New York
Resides in Tempe, Arizona

Education

St. Lawrence University, Canton, New York, B.S., 1974
State University of New York at Buffalo, M.F.A., 1977

Position

Studio Manager, Photography Collaborative Facility, Arizona State University, Tempe

Grants

1984 National Endowment for the Arts
1982 National Endowment for the Arts
1979 National Endowment for the Arts, Emerging Artist Fellowship

Awards

1980 Ferguson Award, Friends of Photography

Solo exhibitions:

1985 University of New Mexico Art Museum, Albuquerque (with Richard Misrach)
Fraenkel Gallery, San Francisco, California
1984 Art Institute of Chicago, Illinois
"Mark Klett: Traces of Eden, Photographs of the Desert Southwest," Clarence Kennedy Gallery, Polaroid Corporation, Cambridge, Massachusetts.
"Mark Klett: Searching for Artifacts, Photographs of the Southwest," Los Angeles County Museum of Art, California
Pace/MacGill Gallery, New York
1983 Visual Studies Workshop, Rochester, New York
1982 Moore College of Art, Philadelphia, Pennsylvania
1980 University of Northern Iowa Gallery of Art, Cedar Falls

Group exhibitions:

1985 "Photo 15," Cleveland Institute of Art, Ohio
"Western Spaces," Burden Gallery, New York City
1984 "The Lens in the Garden," Hudson River Museum, Yonkers, New York

1983 "Mountain Light," International Center for Photography, New York
1982 "Color as Form: A History of Color Photography," Corcoran Gallery of Art, Washington, D.C., and the George Eastman House, Rochester, New York
Creative Photography Lab, Massachusetts Institute of Technology, Cambridge
"Words and Images," Los Angeles Center for Photographic Studios, California
1981 "New Landscapes," Friends of Photography, Carmel, California
1980 "U.S. Eye," Photography Exhibition, sponsored by the U.S. Olympic Committee for the 1980 winter games in Lake Placid, New York, also traveling in 1980-81
1977 "Contemporary Color Photography," Indiana University Art Museum, Bloomington
"Eye of the West: Camera Vision and Cultural Consensus," Massachusetts Institute of Technology, Cambridge

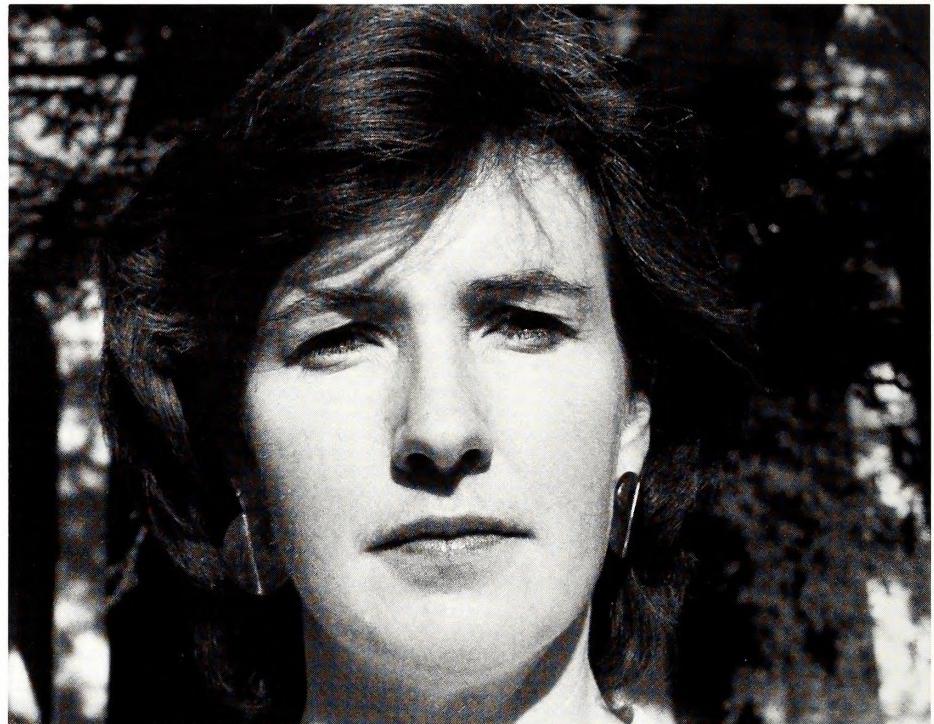
Bibliography:

1985 "Second View: The Rephotographic Survey Project," Book, University of New Mexico Press
1984 Hagen, Charles. "Mark Klett, Pace/MacGill," *Artforum*, May
Grundberg, Andy. "He Records Nature with Humor and Reverence," *The New York Times*, Sunday, April 22

Selected collections:

Amon Carter Museum, Fort Worth, Texas
Center for Creative Photography, Tucson, Arizona
International Museum of Photography at George Eastman House, Rochester, New York
The High Museum of Art, Atlanta, Georgia
Los Angeles County Museum of Art, California
Museum of Fine Arts, Boston
The Museum of Modern Art, New York City
Sheldon Memorial Art Gallery, University of Nebraska, Sheldon

DOREEN KRAFT



Film making for me has always been a way of trying to understand the world—of learning to see.

It is an exercise in discovery, beyond voyeurism, leading to a collaboration with new ideas and individuals.

Each new film, whether its subject is mythological or super real, is an intimate engagement that moves one from immersion to synthesis through a kind of exorcism.



ZILI AND SIMBA ESCAPE TO THE MOUNTAINS 1976

by Andre Sature

acrylic on paper; 25 x 21 inches

animation set done in collaboration with Doreen Kraft and Robin Lloyd for the film "Black Dawn"



ZILI AND SIMBA WORK IN A SUGAR CANE PLANTATION 1976

by Madsen Montpremier

acrylic on paper; 25 x 19 inches

animation set done in collaboration with Doreen Kraft and Robin Lloyd for the film "Black Dawn"



SLAVE SHIP SETS SAIL 1976

by Jacques Chery

acrylic on paper; 28-1/4 x 22-1/2 inches

animation set done in collaboration with Doreen Kraft and Robin Lloyd for the film "Black Dawn"



VOODOO CEREMONY 1976

by Fritz Valcin

acrylic on paper; 29 × 23 inches

animation set done in collaboration with Doreen Kraft and Robin Lloyd for the film "Black Dawn"



MARRIAGE OF ERZULIE AND OQOUN 1976

by Andre Pierre

acrylic on paper; 29 × 23 inches

animation set done in collaboration with Doreen Kraft and Robin Lloyd for the film "Black Dawn"



GARDEN OF GUINEA 1976

by Phillippe Auguste

acrylic on paper, 28 x 19 inches

animation set done in collaboration with Doreen Kraft and Robin Lloyd for the film "Black Dawn"



DESSALINES AND THE FIRST HAITIAN FLAG 1976

by Philome Obin and Guy Joachim

acrylic on paper; 29 x 21-1/2 inches

animation set done in collaboration with Doreen Kraft and Robin Lloyd for the film "Black Dawn"



POCESSION 1976

by Celestin Faustin

acrylic on paper; 23 x 19-1/2 inches

animation set done in collaboration with Doreen Kraft and Robin Lloyd for the film "Black Dawn"

DOREEN KRAFT

Born 1952, New Rochelle, New York
 Resides in North Ferrisburgh, Vermont

Education

University of Vermont, B.A., 1981

Position

Self-employed

Grants

- 1985 Fund for Tomorrow
- 1984 Maverick Media Foundation
- 1980 Vermont Council on the Arts
- 1974 Touring Artist for Vermont Council on the Arts

Awards

- 1981 Honorable Mention, Lille International Film Festival for "Black Dawn"
- 1980 Honorable Mention, New England Film Festival, "Black Dawn"
 Outstanding artistic achievement in film, New England Film Festival for "Black Dawn"
- 1975 Images, USA Film festival, third place for "The Red Fall of Time"

Solo exhibitions:

- 1979 "Black Dawn", The Museum of Modern Art, New York City
- 1978 "Black Dawn", The Brooklyn Museum, New York

Films Produced:

- 1983 "Dawn of the People: Nicaragua's Literacy Crusade," Documentary about the courageous attempt by the new government of Nicaragua and its young people to eradicate the 52 percent illiteracy by turning the country into one giant classroom.
- 1979 "Black Dawn," Animated folktale of the history and mythology of Haiti, told through original paintings by Haiti's foremost artists.
- 1976 "The Red Fall of Time," An alchemical pas de deux, choreographed for camera; comparing the varying tempos of nature.
- 1975 "Medusa," A surreal reinterpretation of the myth of Medusa.
- "On the Day I was Born," Animated tale taken from poetry written by children about what happened to them on the day they were born.
- 1974 "Moving Pictures," A film montage of the painted buses of Haiti, set to steel drum music.

GORDON NEWTON

Visual Braille

*Hi-tech assemblage
Hi-tech breed
Hi-tech chamber
Combine components
Combine saturation
Electronic tech
Tactile tech
Visual tech
Environmental tech
A visual crossection
Combine technology
Combine crossection
Reaching out
Invoke
Somersault
Stack
Visual stack
Tactile stack
Image chamber*





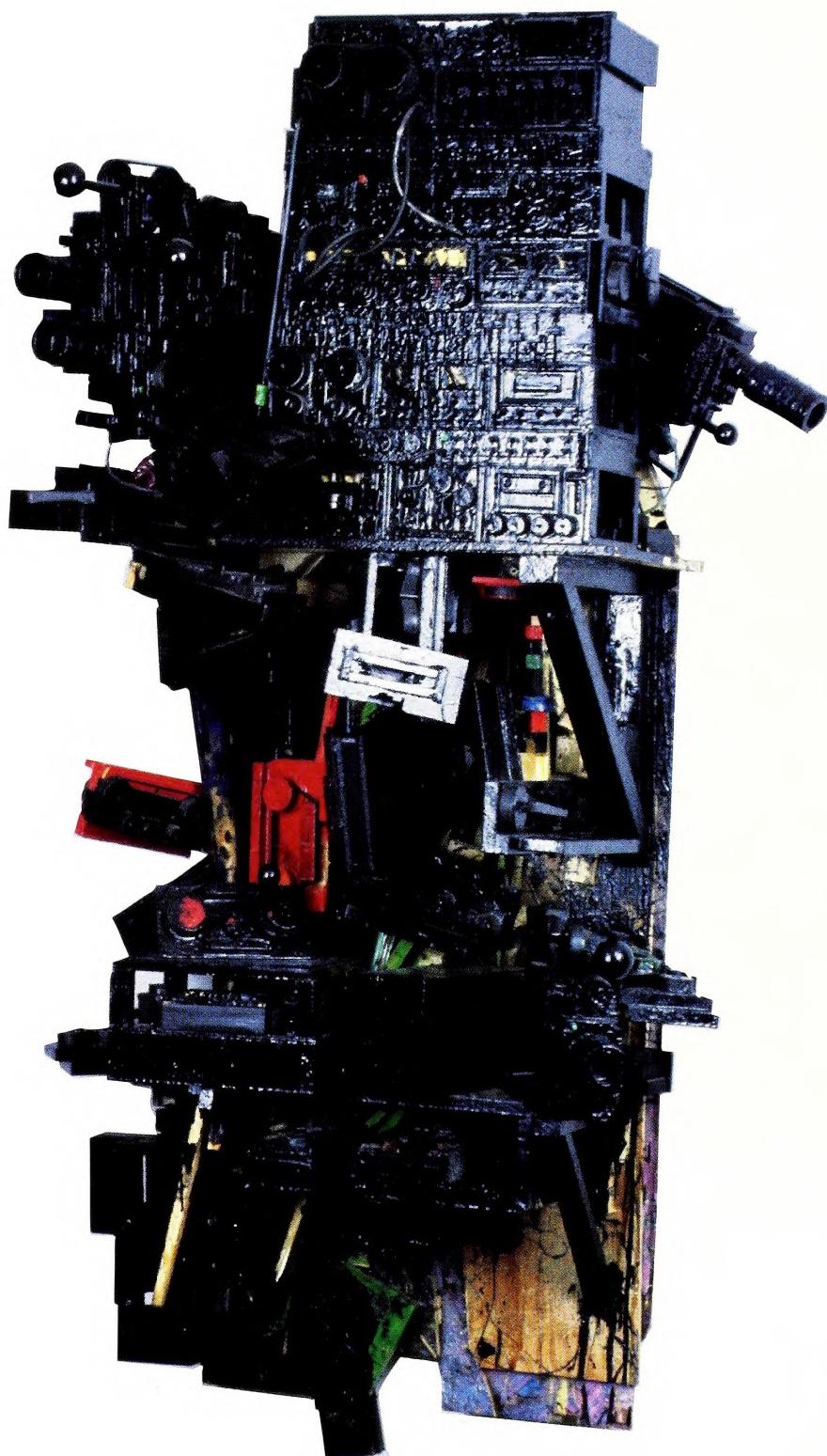
STRUCTO-VISION ASSEMBLAGE THE SOUND 1984—85
oil, enamel, marine varnish, styrofoam, wood and rubber; 106 × 72 × 26 inches



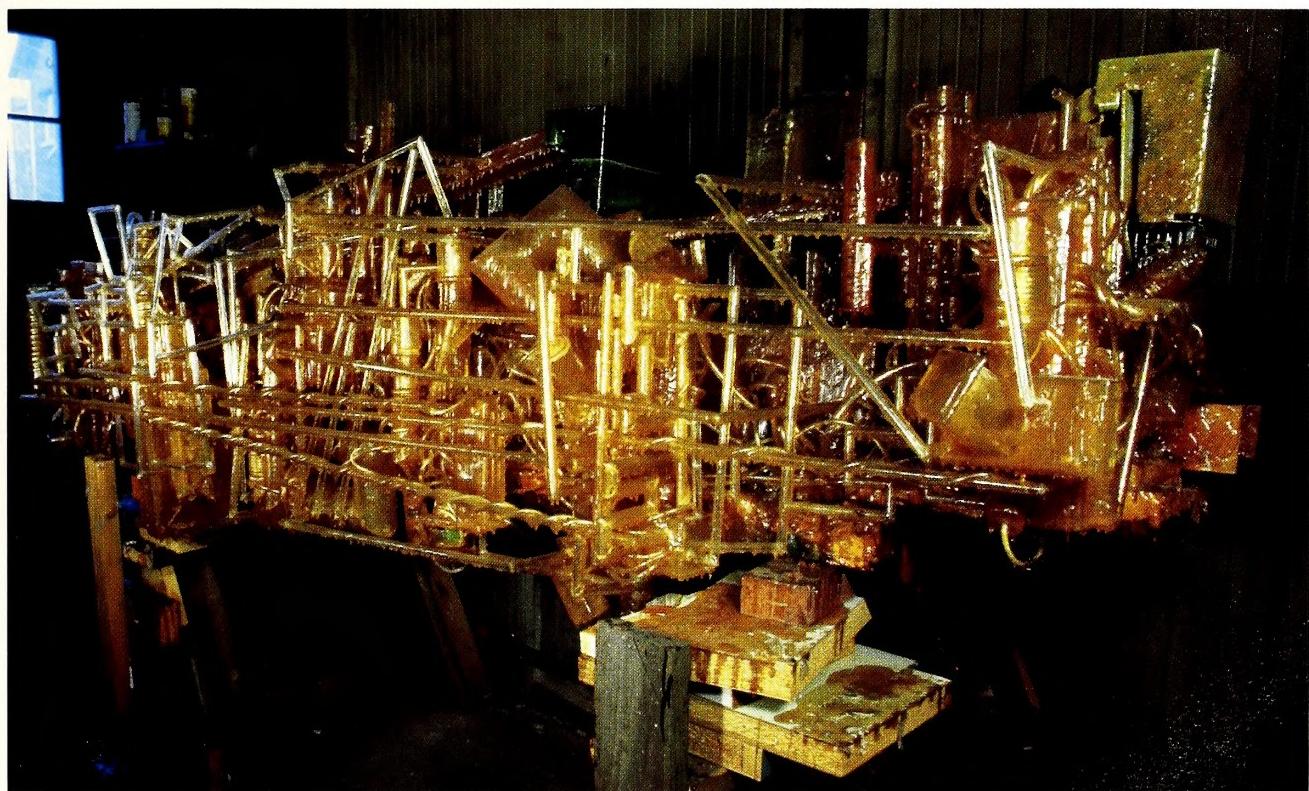
UNTITLED #2 1984—85
cast bronze with cast glass; $12 \times 13\frac{1}{2} \times 9$ inches



2010 A.D. THE HISTORY LESSON 1984–85
bronze with casting resin; 13-1/4 × 12-1/2 × 9 inches

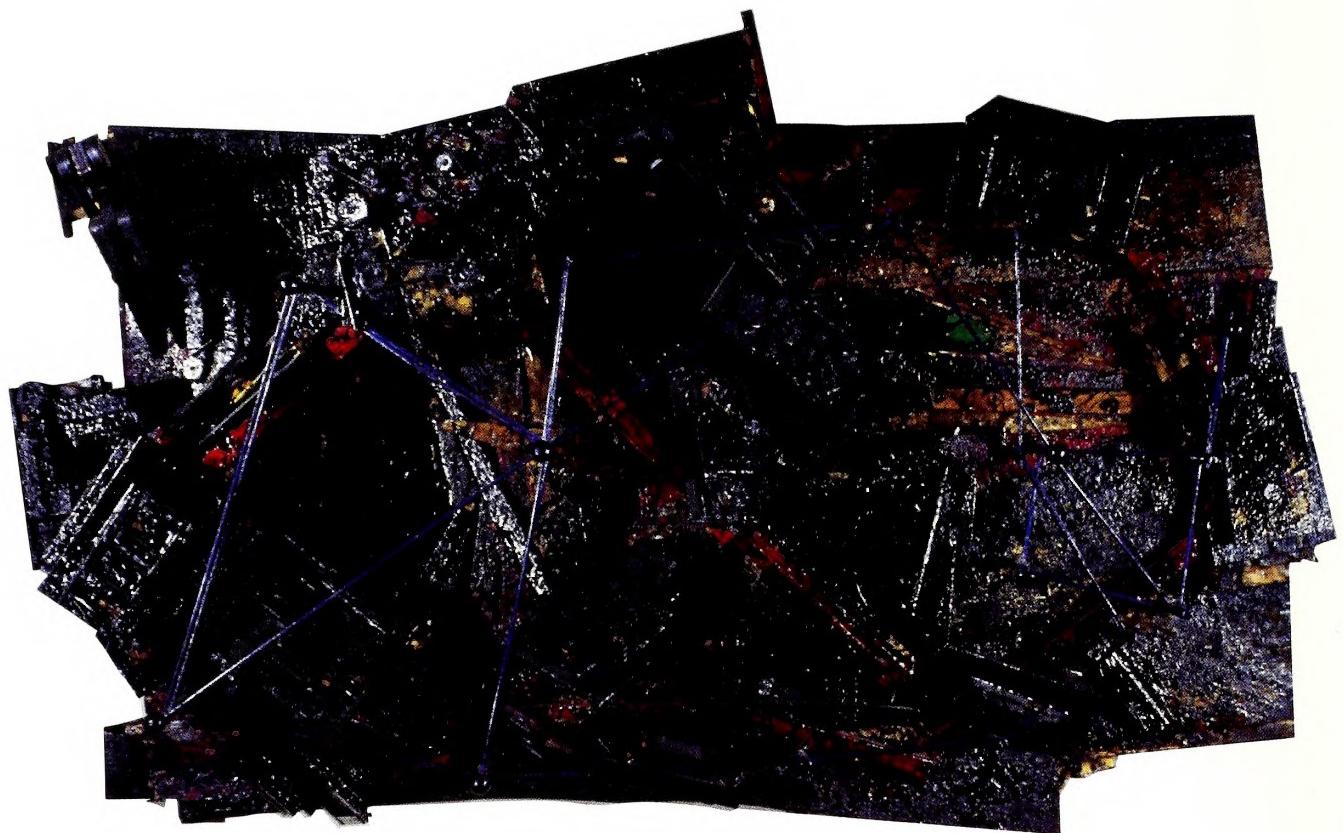


SDX SATELLITE DELAY 1983-84
iron, metal and polyester resin; 76 x 41 x 30 inches



THE MARINE SHELF 1982-85

plexiglass, polyester resin and plastics; 28 x 120 x 24 inches



COPERNICAN COMMUNICATION: MOLECULAR SYSTEMS 1983
wood, rubber and paint; 51 x 80 x 19-1/2 inches

GORDON NEWTON

Born 1948, Detroit, Michigan
Resides in Detroit, Michigan

Education

Port Huron Community College, Michigan
Society of Arts and Crafts, Detroit, 1969
Wayne State University, Detroit, 1971-72

Position
Self-employed

Grants

1983	Michigan Council for the Arts, Creative Artist Grant National Endowment for the Arts, Creative Artist Grant
1981	Michigan Council for the Arts, Creative Artist Grant
1979	National Endowment for the Arts Fellowship

Awards

1982 Michigan Foundation for the Arts Award

Solo exhibitions:

1983 "Gordon Newton," Feigenson Gallery, Detroit, Michigan

Group exhibitions:

1985	"Art on Paper," Weatherspoon Art Gallery, University of North Carolina, Greensboro
	"Automobile and Culture-Detroit Style," The Detroit Institute of Arts, Michigan
	"Figurative Sculpture," Susanne Hilberry Gallery, Birmingham, Michigan
1982	"Guts," Herron School of Art Gallery, Indiana University, Indianapolis, (traveling exhibition)
1981	"Kick Out the Jams: Detroit's Cass Corridor 1963-1977," Museum of Contemporary Art, Chicago, Illinois
1980	"Kick Out the Jams: Detroit's Cass Corridor 1963-1977," The Detroit Institute of Arts, Michigan
1979	"Art Inc. American Paintings from Corporate Collections," Montgomery Museum of Fine Arts, Alabama, (traveling to other museums nationally)
	"At Cranbrook: Downtown Detroit, 21 Artists," Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan

1978	"Young American Artists," Exxon National Exhibition, The Solomon R. Guggenheim Museum, New York City
1977	"Michigan Sculpture '77," Macomb County Community College, Warren, Michigan
1976	"Forsythe II," Group Exhibition, Forsythe Building, Detroit
1974	"Detroit Artists Invitational," University of Michigan, Ann Arbor, Michigan
1973	"American Drawings," Whitney Museum of American Art, New York City
1972	Summer Group Show, Knoedler Gallery, New York City "12 Statements Beyond the 60s," The Detroit Institute of Arts, Michigan
1970	"58th Exhibition for Michigan Artists," The Detroit Institute of Arts, Michigan, Mr. and Mrs. Lester B. Arwin Purchase Prize and Detroit Artists Market Prize

Bibliography:

1984	"Contemporary Art in the Collection of Florence and S. Brooks Barron," Meadow Brook Art Gallery, Oakland University, Rochester, Michigan
1980	"Kick Out the Jams: Detroit's Cass Corridor 1963-1977," The Detroit Institute of Arts, Michigan
1979	"Young American Paintings from Corporate Collections," Montgomery Museum of Fine Arts, Alabama McFadden, Sarah. "Midwest Art, A Special Report," <i>Art in America</i> , July/August
	"At Cranbrook: Downtown Detroit, 21 Artists," Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan
1977	"Michigan Sculpture '77, Macomb County Community College, Warren, Michigan
1976	"Michigan Collects Michigan Art," Pontiac Creative Arts Center, Michigan
1974	"Detroit Artists Invitational," Detroit Bank and Trust Co., Michigan
1973	"Gordon Newton," J.L. Hudson Gallery, Detroit, Michigan
1972	"12 Statements Beyond the 60s," The Detroit Institute of Arts, Michigan
1970	"58th Exhibitions for Michigan Artist," The Detroit Institute of Arts, Michigan

ALLEN RUPPERSBERG



The artist is a mysterious entertainer.



BOOK COVER FOR: SPACE ADVENTURES 1985
photomontage; 80 x 120 inches

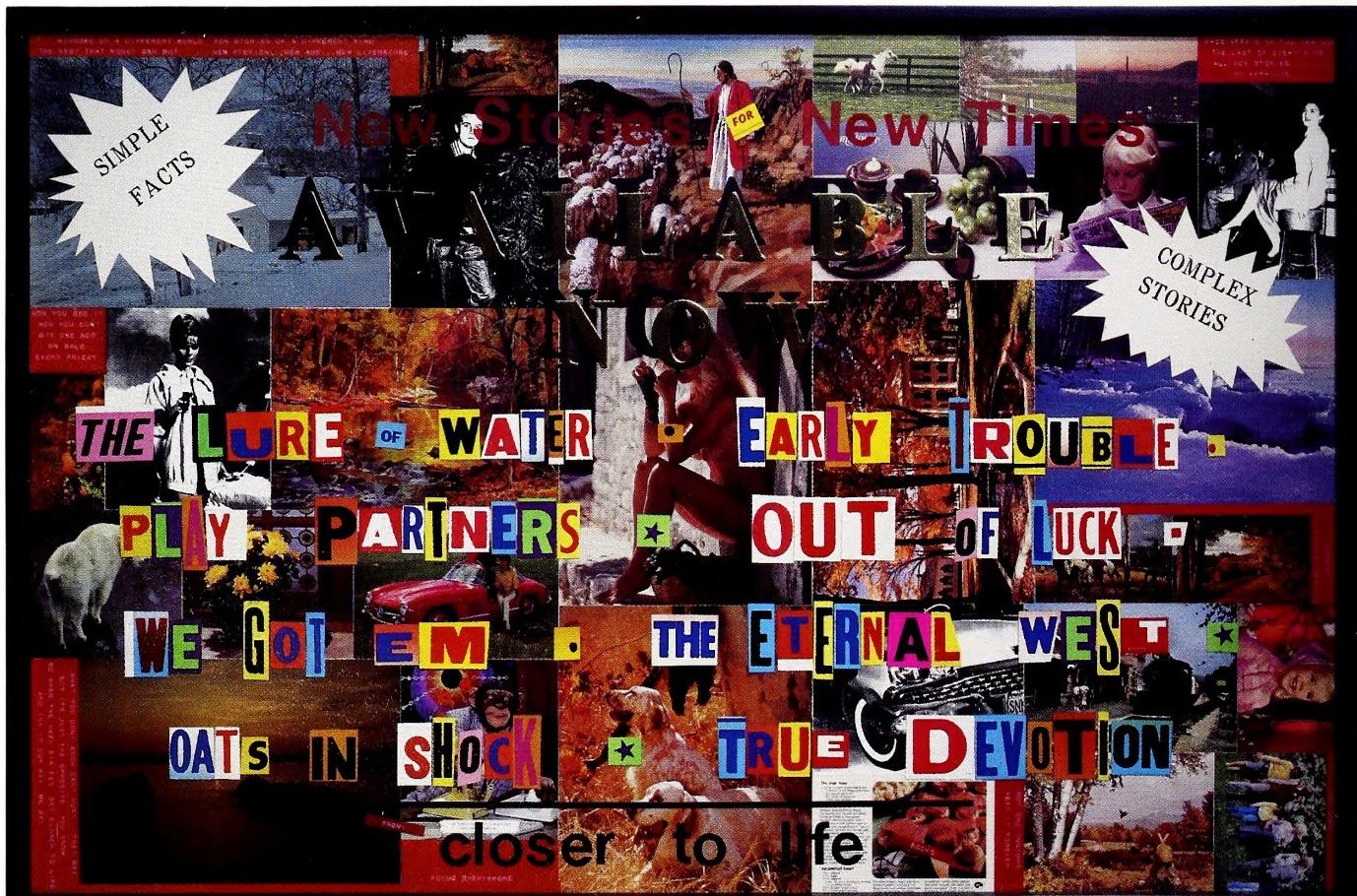


THE IMPOSSIBLE GIRL 1985
wooden log; $12 \times 118\text{-}1/2 \times 12$ inches



OUT OF LUCK 1985
wooden log; 12 × 51-1/4 × 12 inches

Bill Jacobson photo



AVAILABLE NOW 1985
photomontage; 40 × 60 inches



BOOK COVER FOR: NATURE STORIES 1985
photomontage, mixed media; 42 × 62 inches



HOUR OF TRIUMPH 1985
wooden log; $12 \times 82 \times 12$ inches



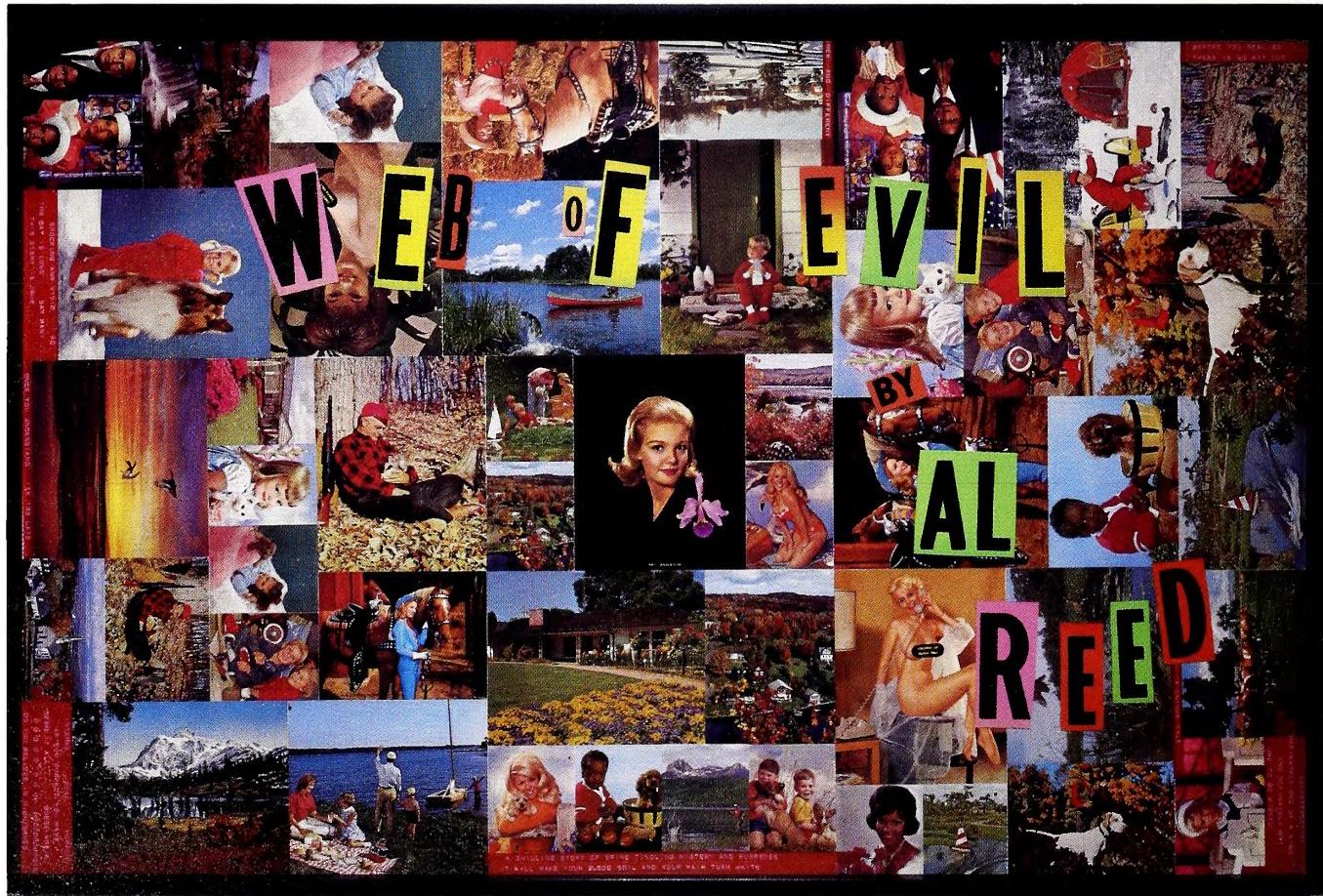
OVERNIGHT PASS 1985
wooden log; 12 x 53 x 12 inches

Marian Goodman Gallery photo

COVER ART FOR UNTHINKABLE STORIES 1985
photomontage; 40 × 60 inches



Bill Jacobson photo



COVER ART FOR WEB OF EVIL 1984
photomontage; 40 x 60 inches

Bill Jacobson photo

ALLEN RUPPERSBERG

Born in 1944, Cleveland, Ohio
Resides in Santa Monica, California

Education

Chouinard Art Institute, B.F.A., 1967

Position

Self-employed

Awards

- | | |
|------|---|
| 1982 | National Endowment for the Arts |
| 1977 | Theodoran Award, Solomon R. Guggenheim Museum |
| 1976 | National Endowment for the Arts |

Solo exhibitions:

- | | |
|------|---|
| 1985 | Temporary Contemporary Museum of Contemporary Art, Los Angeles
James Corcoran Gallery, Los Angeles
The New Museum of Contemporary Art, New York City
Marian Goodman Gallery, New York City |
| 1983 | James Corcoran Gallery, Los Angeles |
| 1980 | The Clock Tower, New York City |
| | Marian Goodman Gallery, New York City |
| 1979 | Rosamund Felsen Gallery, Los Angeles |
| 1977 | Fort Worth Art Museum, Texas
Projects Space, The Museum of Modern Art, New York City |
| 1976 | Texas Gallery, Houston |
| 1974 | Claire Copley, Inc., Los Angeles |
| 1973 | Situation Gallery, London, England
Francoise Lambert, Milan, Italy
Stedelijk Museum, Amsterdam, Holland
Yvon Lambert, Paris, France |
| 1971 | Art & Project, Amsterdam, Holland |
| 1970 | Pasadena Art Museum, California |
| 1969 | Eugenia Butler Gallery, Los Angeles |

Group exhibitions:

- | | |
|------|---|
| 1985 | Marian Goodman Gallery, New York City
"Language and Art," New Langton Arts, San Francisco |
| 1983 | "Inaugural Show," Morgan Gallery, Kansas City, Missouri |
| 1982 | "Language, Drama, Source and Vision," The New Museum of Contemporary Art, New York City |
| 1981 | "Stay Tuned," The New Museum, New York City |
| 1979 | "Los Angeles-Toronto Exchange," A.C.T., Toronto, Ontario, Canada (with Los Angeles Institute of Contemporary Art, California) |
| 1977 | "Nine Artists," Theodoran Awards, Solomon R. Guggenheim Museum, New York City |
| | "Narrative Art," Contemporary Arts Museum, Houston, Texas |
| 1976 | "California Painting and Sculpture; The Modern Era," San Francisco Museum of Modern Art; traveling to the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. |
| | "Curator's Choice," Anthology Film Archives, New York City |

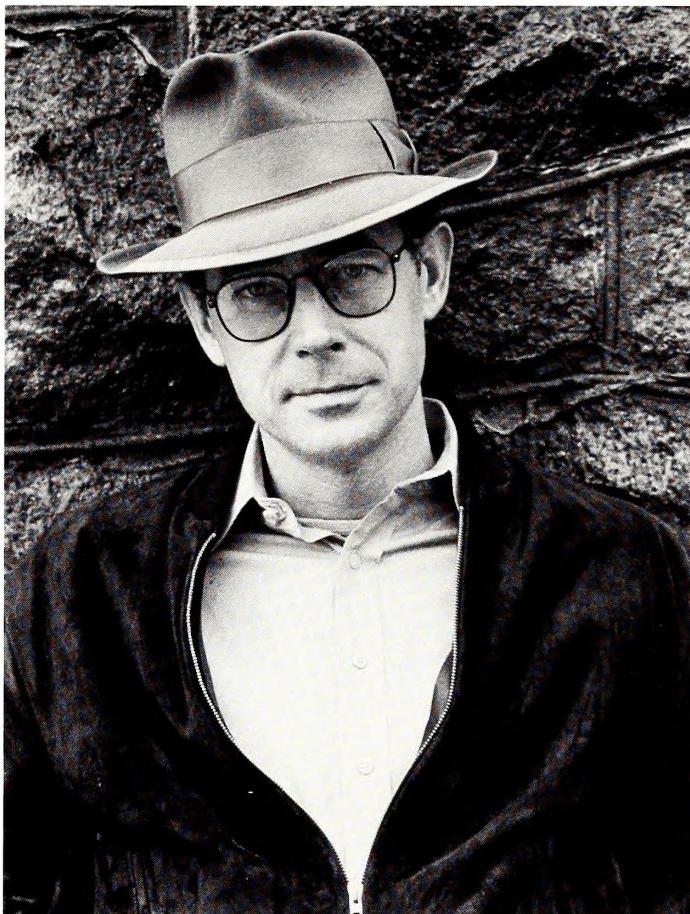
"Los Angeles: Selections from the Art Landing Service," The Museum of Modern Art, New York City

"Shift LA/NY," Newport Harbor Art Museum, Newport Beach, California; Neuberger Museum, State University of New York at Purchase

- | | |
|------|--|
| 1976 | "Art and Project Show," Fine Arts Building, New York City |
| | "Exhibitions and Presentations," Los Angeles Institute of Contemporary Art |
| 1975 | Biennial Exhibition, Whitney Museum of American Art, New York City |
| | "Verbal/Visual," University of California at Santa Barbara |
| | "Collectors Choice," Los Angeles Institute of Contemporary Art |
| 1974 | "Artisti della West Coast," Francoise Lambert, Milan, Italy |
| | MTL/Art & Project, Amsterdam, Holland (with Ger van Elk and William Leavitt) |
| 1972 | "Documenta 5," Museum Fridericianum, Kassel, Germany |
| | "12 Statements," The Detroit Institute of Arts, Michigan |
| 1971 | "24 Young Los Angeles Artists," Los Angeles County Museum of Art, California |
| | "Pier 18," The Museum of Modern Art, New York City |
| 1970 | "Art in the Mind," Allen Memorial Art Museum, Oberlin College, Ohio |
| | "Continuing Surrealism," La Jolla Museum of Art, California |
| | "1970 Annual Exhibition, Contemporary American Sculpture," Whitney Museum of American Art, New York City |

Bibliography:

- | | |
|------|--|
| 1985 | Drohojowska, Hunter. "Allen Ruppersberg: Escape Artist," <i>LA Weekly</i> , March 22-28, pg. 71 |
| | Knight, Christopher. "MoCA's Main Gallery devoted to a notable conceptual artist," <i>The Los Angeles Herald Examiner</i> ; February 24, Style |
| | Gardner, Colin. "Three MOCA Exhibits Deliver the Goods," <i>LA Reader</i> , March 1, Vol. 7, No. 19 |
| 1983 | Knight, Christopher. <i>The Los Angeles Herald Examiner</i> ; January 23, Section E. |
| | Singerman, Howard. <i>Artforum</i> , Reviews, May |
| 1980 | Stimson, Paul. <i>Art in America</i> , Reviews, September-October |
| 1979 | Russell, John. "Gallery View" (American Exhibition, Chicago) <i>The New York Times</i> , Sunday, August |
| 1977 | Levin, Kim. "Los Angeles Artists," <i>Arts Magazine</i> , LI, 5, January |
| 1976 | Levin, Kim. "Narrative Landscape on the Continental Shelf," <i>Arts Magazine</i> , LI, 2, October |
| | Lewallen, Constance and Lucille Naimer, "Visual and Lingual Structures," <i>Artweek</i> , VII, 13, March 27 |
| 1975 | Plagens, Peter. "Wilde About Harry," <i>Artforum</i> , XIII, 8, April, Pg. 68-69 |



Franko Khoury photo

ALAN STONE

These sculptures, made in materials emphasizing touch sensations over visual sensations, are parts of a larger installation. They are about silence. About solitude. About creating a place to meet the self alone to contemplate the inexpressive and find the situations of our dreams. About becoming solitary as one was as a child and becoming alone as one is confronting death. They aren't complete until others come, participate and bring their most personal recollections.



SPIRANT 1985

mixed media, chicken wire, plastic cups, paint and cement; 85 × 26 × 22 inches



DROPWAIT 1985

mixed media, urethane foam, paint and cement; 106 × 44 × 30 inches



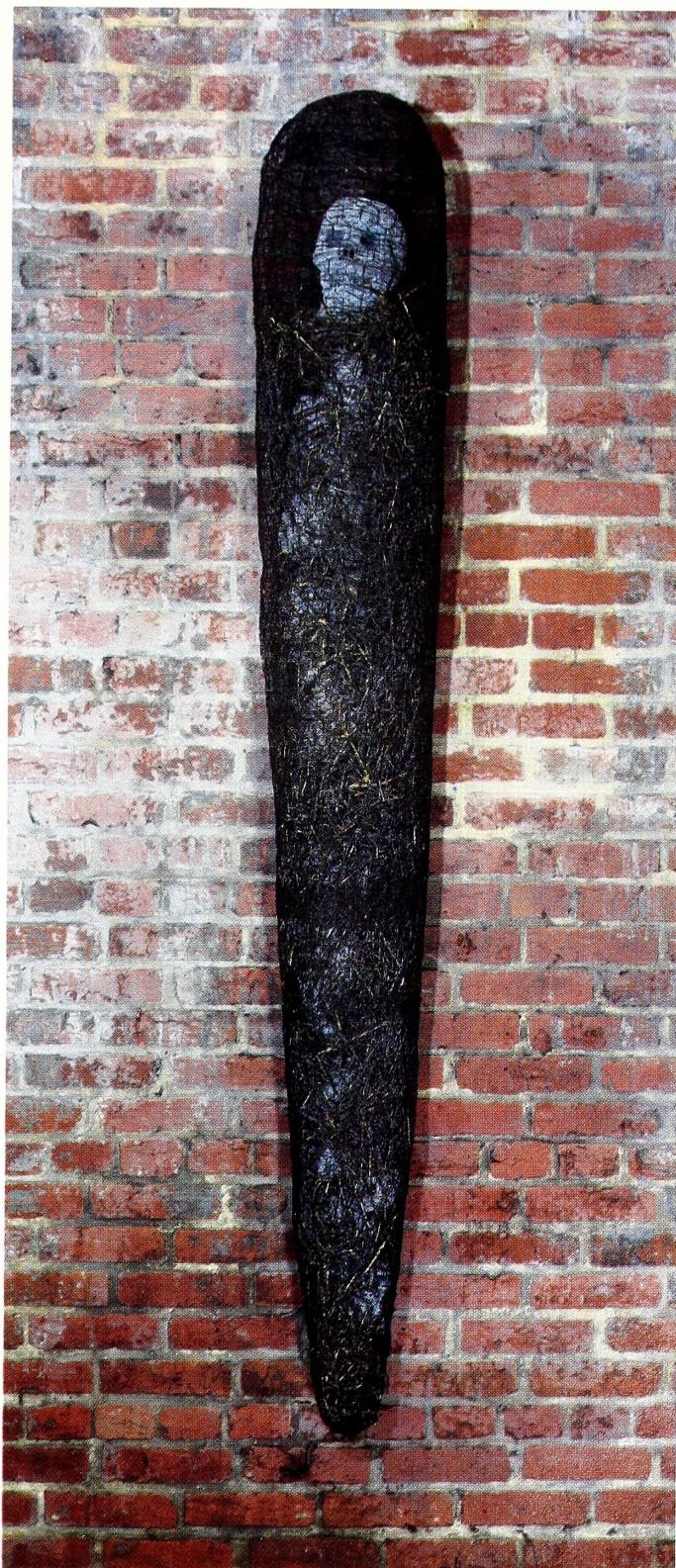
GAPE 1985

mixed media, urethane foam, paint and cement; 97 × 20 × 19 inches



COLUMN 1985

mixed media, chicken wire, dust, paint and cement; 79 x 7 x 5 inches



SCHOOSH 1985

mixed media, chicken wire, cheese cloth, straw and paint; 86 × 12 × 12 inches

WHISPEW 1984

mixed media, chicken wire, cheese cloth and straw; 9 x 93 x 9 inches





HOOTER 1984

mixed media, chicken wire, twine, paint, wax and wire; 84 x 12 x 12 inches

ALAN STONE

Born 1943, Ft. Smith, Arkansas
 Resides in Washington, D.C.

Education

Louisiana State University, B.A., 1965
 Corcoran School of Art, B.F.A., 1978

Position

Mailroom supervisor, U.S. Senate

Grants

1982 NEA/SECCA Southeastern Artist Fellowship,
 Southeastern Center for Contemporary Art,
 Winston-Salem, North Carolina
 NEA, "Artist's Books," Glen Echo Writer's Center,
 Glen Echo, Maryland
 1978-79 Ford Foundation resident studio artist, Corcoran
 School of Art, Washington, D.C.

Solo exhibitions:

1982 "New Sculpture," McIntosh/Drysdale Gallery,
 Washington, D.C.
 1980 Corcoran School of Art Gallery, Washington, D.C.

Group exhibitions:

1984 "The Southeast Seven VI," Southeastern Center for
 Contemporary Art, Winston-Salem, North Carolina
 1983 "Sculpture," Gallery K, Washington, D.C.
 "Alexandria Sculpture Festival," Alexandria, Virginia
 "Small Bronzes—A Survey of Contemporary Bronze
 Sculpture," McIntosh/Drysdale Gallery, Houston,
 Texas
 1982 "Ten Washington Sculptors," International Sculpture
 Conference, San Francisco, California
 "Twenty from D.C.," Lawndale Annex, Houston, Texas
 1981 "City Art, 1981," Studio Gallery, Washington, D.C.
 "Options," Washington Project for the Arts,
 Washington, D.C.
 "Beached Party," McIntosh/Drysdale Gallery,
 Washington, D.C.
 1980 "Twenty Washington Sculptors," Washington Project
 for the Arts and International Sculpture Conference,
 Washington, D.C.
 1978 "36 Hours," Museum of Temporary Art,
 Washington, D.C.
 "Inside/Outside," Studio Gallery, Washington, D.C.

APPENDIX



(Left to right) Marti Mayo, Kathy Halbreich, Suzanne Delehanty, Richard Koshalek, Martin Puryear.

AWARDS IN THE VISUAL ARTS 5 JURY

Kathy Halbreich

Director, List Visual Arts Center, M.I.T.,
Cambridge, Massachusetts

Suzanne Delehanty

Director, Neuberger Museum,
State University of New York at Purchase

Martin Puryear

Artist, Chicago, Illinois

Marti Mayo

Curator, Contemporary Arts Museum,
Houston, Texas

Richard Koshalek

Director, The Museum of Contemporary Art,
Los Angeles, California

AWARDS IN THE VISUAL ARTS EXECUTIVE COMMITTEE

Noel L. Dunn

Chairman, AVA Executive Committee, and
Partner, Pilot Insurance Agency,
Winston-Salem, North Carolina

David H. Harris

Executive Vice President and Chief of Staff
The Equitable Life Assurance Society of the
United States
New York

Howard Klein

Deputy Director, Arts and Humanities
The Rockefeller Foundation
New York

Ted Potter

Director, Southeastern Center for Contemporary Art,
and
Awards in the Visual Arts
Winston-Salem, North Carolina

AWARDS IN THE VISUAL ARTS NATIONAL PROFESSIONAL COUNCIL

Suzanne Delehayn

Director, Neuberger Museum
State University of New York at Purchase
Purchase, New York

James Demetrios

Director, Hirshhorn Museum
and Sculpture Garden
Smithsonian Institution
Washington, DC

Mel Edwards

Artist
New York

Peter Frank

Art Critic and Curator
New York

Marge Goldwater

Curator, The Walker Art Center
Minneapolis, Minnesota

Richard Hunt

Artist
Chicago, Illinois

Luis Jimenez, Jr.

Artist
Hondo, New Mexico

Janet Kardon

Director, Institute of Contemporary Art
University of Pennsylvania
Philadelphia, Pennsylvania

Richard Koshalek

Director, The Museum of Contemporary Art
Los Angeles, California

Dr. Thomas Leavitt

Director, Herbert F. Johnson Museum of Art
Cornell University
Ithaca, New York

Al Nodal

Director, Exhibition Center
Otis Art Institute of the
Parsons School of Design
Los Angeles, California

Beverly Pepper

Artist
Italy

Ted Potter

Director, Southeastern Center
for Contemporary Art
Winston-Salem, North Carolina

Dr. Harry Rand

Curator, Painting and Sculpture
National Museum of American Art
Smithsonian Institution
Washington, DC

George Segal

Artist
New Brunswick, New Jersey

Roy Slade

Director, Cranbrook Academy of Art Museum
Bloomfield Hills, Michigan

Wayne Thiebaud

Artist and Professor, Department of Art
University of California at Davis
Davis, California

Dianne Vanderlip

Curator, 20th Century Art
Denver Art Museum
Denver, Colorado

John Yau

Art Critic
Catskill, New York

AWARDS IN THE VISUAL ARTS GUIDELINES AND PROCEDURES

Awards in the Visual Arts Guidelines

The Awards in the Visual Arts (AVA) program annually announces ten awards of \$15,000 each, distributed within ten areas of the United States designated according to artist per capita population (see map and listing of states by area, page 121).

Artists are eligible for AVA awards by nomination only, and must be citizens of the United States. One hundred nominators, drawn from across the country and representing all major visual arts disciplines, are each invited to submit to the AVA staff at the Southeastern Center for Contemporary Art (SECCA) the names of five artists living and working in their respective areas. Artists working in all media are eligible for nomination. The result is a maximum of five hundred nominated artists, although some nominators submit fewer than five names and sometimes there are duplicate nominations. These artists are then furnished with instructions for submitting slides and related material to the national jury. In the event of receiving an award, each nominee is asked to commit work to a national exhibition and its subsequent tour. All nominees are invited to have their slides placed in the AVA slide reference registry—a slide library intended to become a major contemporary art resource.

To encourage acquisition of works by AVA award recipients, museums participating in the exhibition tour are given \$10,000 purchase grants. A work (or

works) by one or more of the award recipients is purchased with these funds.

Procedures for Identifying Nominators and Jurors

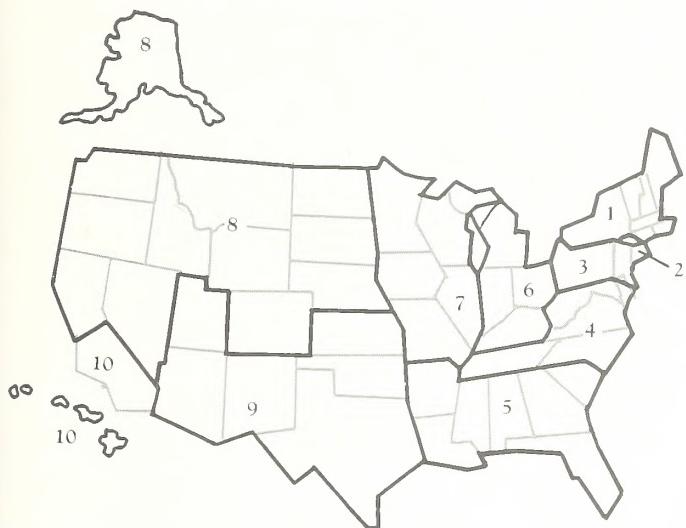
AVA goes to "the field" to compile lists of respected artists, museum directors, curators, and critics from all parts of the country. Potential nominators and jurors are recommended through a network of visual arts professionals. Each year one hundred nominators—ten from each of the ten geographic regions—are identified, as well as a group of national jurors who make the final selection of ten artists from the names submitted.

AVA Exhibition Program

Along with financial support for artists, AVA believes in the importance of recognition through public exhibition of work. Wide exposure to a national audience is an essential element of the AVA concept. Since ten artists are selected annually by a national jury, one exhibition will be circulating while a new selection is under way. This exhibition program requires that participating museums commit in advance to a totally unknown show, one in which the very artists have yet to be determined. This commitment reflects the participating museums' dedication to new work—emerging concepts and talents—and, like any commitment to an unknown, it is an act of faith.

AVA Areas

This map of the United States illustrates in bold, the boundaries of the ten Awards in the Visual Arts areas. Divisions are based on artist population density with statistical data provided by the United States Bureau of the Census.



Area 1

Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Upstate New York, and Vermont.

Area 2

Manhattan Borough of New York.

Area 3

New York boroughs other than Manhattan, including Westchester County and Long Island, New Jersey, Puerto Rico, Virgin Islands, and Pennsylvania.

Area 4

Delaware, District of Columbia, Maryland, Virginia, West Virginia, Tennessee, and North Carolina.

Area 5

Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, and South Carolina.

Area 6

Indiana, Kentucky, Michigan, and Ohio.

Area 7

Illinois, Iowa, Wisconsin, Minnesota, Missouri.

Area 8

Alaska, Idaho, Montana, Nebraska, North Dakota, Northern California, Oregon, South Dakota, Washington, Wyoming, Nevada, and Colorado.

Area 9

Arizona, Kansas, New Mexico, Oklahoma, Texas, and Utah.

Area 10

Hawaii, and Southern California.

Awards in the Visual Arts Staff

AVA Program Director: Ted H. Potter

Director

Southeastern Center for Contemporary Art

Special Assistant to the AVA Director:

Virginia S. Rutter

AVA Secretary: Jean B. Yeatts

Exhibition Coordinated by SECCA

AWARDS IN THE VISUAL ARTS RECIPIENTS

AVA 1

Michael Singer
 Richard Bosman
 *Edward Flood
 Maurie Kerrigan
 Douglas Bourgeois
 Michael Luchs
 Stephen Schultz
 Marsha Burns
 Richard Schaffer
 Terry Allen

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AVA 3

Robert Cumming
 Donald Lipski
 Rolando Briseno
 Genna Watson
 Leonard Koscianski
 Edward Mayer
 Margaret Wharton
 Tom Marion
 Louis Carlos Bernal
 Robert Therrien

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AVA 5

Doreen Kraft
 Heide Fasnacht
 Michael Kessler
 Alan Stone
 Clyde Connell
 Gordon Newton
 Jin Soo Kim
 Robert Helm
 Mark Klett
 Allen Ruppersberg

AVA 2

John McNamara
 Philip Allen
 Herman Cherry
 Emmet Gowin
 Blue Sky
 Gloria Thomas
 Ada Medina
 Doug Hall
 Jesus Moroles
 Marvin Harden

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AVA 4

Jon Imber
 *Ana Mendieta
 Sidney Goodman
 Peter Charles
 Don Cooper
 Bert Brouwer
 JoAnne Carson
 John Buck
 Luis Jimenez
 James Croak

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

^{*}(DECEASED)

CHECKLIST OF THE EXHIBITION

CLYDE CONNELL:

Elm Grove, Louisiana

1. TIME AND SPACE MANTIS MAN 1983
mixed media
 $79 \times 37 \times 45$ inches
Courtesy of Barry Whistler Gallery, Dallas,
Texas, and Butler Gallery, Houston, Texas
2. STONE NOTATIONS 1983
mixed media
 $57 \times 54 \times 21$ inches
Courtesy of Barry Whistler Gallery, Dallas,
Texas, and Butler Gallery, Houston, Texas
3. PLACE FOR STONE GATHERING 1983
mixed media
 $73 \times 14 \times 41$ inches
Courtesy of Barry Whistler Gallery, Dallas,
Texas, and Butler Gallery, Houston, Texas
4. PONDERING PLACE 1981
mixed media
 $80 \times 25 \times 25$ inches
Courtesy of Barry Whistler Gallery, Dallas,
Texas, and Butler Gallery, Houston, Texas
5. UNTITLED 1981
mixed media
 $102 \times 45 \times 57$ inches
Courtesy of Barry Whistler Gallery, Dallas,
Texas, and Butler Gallery, Houston, Texas
6. DIALOGUE GATE 1981
mixed media
 $82-1/2 \times 74 \times 63$ inches
Courtesy of Barry Whistler Gallery, Dallas,
Texas, and Butler Gallery, Houston, Texas

HEIDE FASNACHT:

New York, New York

7. MOUTH PIECE 1986
wood, enamel and oil paint
 $19-5/8 \times 20 \times 20-1/2$ inches
Courtesy of Vanderwoude Tananbaum
Gallery, New York, New York
8. HEADWIND 1986
wood, enamel and oil paint
 $25 \times 21-1/2 \times 26-3/4$ inches
Courtesy of Vanderwoude Tananbaum
Gallery, New York, New York
9. PORTRAIT 1985
wood, enamel, acrylic and oil paints
 $27-1/2 \times 21 \times 30$ inches
Courtesy of Vanderwoude Tananbaum
Gallery, New York, New York
10. TWISTER 1985
wood and pigment
 $35-3/8 \times 14 \times 32$ inches
Courtesy of Vanderwoude Tananbaum
Gallery, New York, New York
11. BREAKNECK 1985
wood and oil paint
 $41 \times 22 \times 32$ inches
Courtesy of Vanderwoude Tananbaum
Gallery, New York, New York
12. PELL MELL I 1984
wood, ink and oil paint
 $32-1/2 \times 15 \times 40-1/2$ inches
Courtesy of Vanderwoude Tananbaum
Gallery, New York, New York
13. PELL MELL II 1985
wood and India ink
 $58-5/8 \times 20-1/4 \times 50-1/2$ inches
Courtesy of Vanderwoude Tananbaum
Gallery, New York, New York
14. SIDEWINDER 1985
wood and black latex
 $32-3/16 \times 15-3/8 \times 33$ inches
Courtesy of Vanderwoude Tananbaum
Gallery, New York, New York

ROBERT HELM:*Pullman, Washington*

15. NOVEMBER LAKE 1985
mixed media
 $17\frac{3}{4} \times 24\frac{1}{4}$ inches
Courtesy of Edward Thorp Gallery,
New York, New York
16. SPRING THAW 1985
mixed media, inlaid wood and marbleization,
framed in wood and leather
 $17\frac{3}{4} \times 24\frac{1}{4}$ inches
Loaned by The Equitable Real Estate Group,
Inc., New York, New York
17. WOVEN FENCE 1984
oil and gesso on panel
 $21 \times 13\frac{1}{2}$ inches
Loaned by Nancy and Bernie Kattler,
Los Angeles, California
18. DINING CAR 1984
mixed media, inlaid wood, brass
and leather frame
 $31\frac{3}{4} \times 23\frac{1}{2}$ inches
Loaned by Martin Sklar, New York,
New York
19. WHITE ALCOVE 1983
mixed media
 $30 \times 23\frac{3}{8}$ inches each panel
Loaned by Mr. Byron R. Meyer, San
Francisco, California; Courtesy of L.A.
Louver Gallery, Venice, California
20. GARDEN 1983
mixed media
 $30 \times 23\frac{1}{4}$ inches
Loaned by Lawrence Mindell and Sandra
Mindell, Santa Monica, California;
Courtesy of L.A. Louver Gallery, Venice,
California
21. SMALL SHRUB 1983
mixed media
 $19\frac{1}{2} \times 13\frac{1}{4}$ inches
Loaned by Mr. and Mrs. Robert Woods, Los
Angeles, California; Courtesy of L.A.
Louver Gallery, Venice, California

22. BONFIRE 1983
mixed media, three panels
side panels $19\frac{1}{2} \times 13\frac{1}{4}$ inches;
center panel $30 \times 23\frac{1}{4}$ inches
Loaned by Mr. and Mrs. Bagley Wright,
Seattle, Washington

MICHAEL KESSLER:*Fleetwood, Pennsylvania*

23. PORTAL 1985
oil on paper applied to canvas
 82×58 inches
Loaned by Halldan Mustad, Oslo, Norway
24. MALEVOLENT LANDSCAPE 1985
oil on canvas
 $70\frac{1}{2} \times 52$ inches
Courtesy of Wolff Gallery, New York,
New York
25. MEDUSA 1985
oil on paper applied to canvas
 54×82 inches
Courtesy of Wolff Gallery, New York,
New York
26. THE NAGUAL'S TIME 1985
oil on canvas
 67×86 inches
Courtesy of Wolff Gallery, New York,
New York
27. LIKE MOSS BETWEEN HER FEET 1985
oil on canvas
 65×79 inches
Courtesy of Wolff Gallery, New York,
New York
28. INTERFUSION 1985
oil on canvas
 65×87 inches
Loaned by Curt Borgenstein,
Zug, Switzerland

JIN SOO KIM:*Chicago, Illinois*

29. Jin Soo Kim is represented in this exhibition by site-specific gallery installations as follows:

Neuberger Museum State University of New York at Purchase:
Environment F 1986

Three-dimensional sculpture, found objects,
mixed media

Columbus Museum of Art installation:
Environment G 1986

Three-dimensional sculpture, found objects,
mixed media

Norton Gallery and School of Art
installation:

Environment H 1986

Three-dimensional sculpture, found objects,
mixed media

34. CAMP 3 AT LAKE POWELL NEAR THE MOUTH OF WEST CANYON 1984
gelatin silver photograph
16 × 20 inches
Courtesy of the artist
35. TRACKS ON ARID LAND, CORAL SAND DUNES, UTAH 1984
gelatin silver photograph
16 × 20 inches
Courtesy of the artist
36. LONGEST DAY: LAST LIGHT OF THE SOLSTICE, CAREFREE, ARIZONA 1984
gelatin silver photograph
16 × 20 inches
Courtesy of the artist
37. CAR PASSING SNAKE, EASTERN MOJAVE DESERT 1983
gelatin silver photograph
16 × 20 inches
Courtesy of the artist
38. MAN BEHIND CREOSOTE BUSH, PHOENIX 1982
gelatin silver photograph
16 × 20 inches
Courtesy of the artist
39. BULLET RIDDLED SAGUARO, NEAR FOUNTAIN HILLS, AZ 1982
gelatin silver photograph
16 × 20 inches
Courtesy of the artist

MARK KLETT:*Tempe, Arizona*

30. CASINO, BOULDER CITY, NEVADA 1985
gelatin silver photograph
16 × 20 inches
Courtesy of the artist
31. HOLDING LAKE MEAD: HOOVER DAM,
BOULDER CANYON 1985
gelatin silver photograph
16 × 20 inches
Courtesy of the artist
32. VIEW WITH PERSPECTIVE, NORTH RIM,
GRAND CANYON 1985
gelatin silver photograph
16 × 20 inches
Courtesy of the artist
33. PHOENIX AT SUNSET, HOLE IN THE ROCK
1984
gelatin silver photograph
16 × 20 inches
Courtesy of the artist

DOREEN KRAFT:*North Ferrisburgh, Vermont*

40. BLACK DAWN 1979
animated film
three quarter inch videotape copy of
16mm film
running time: 20 minutes
Loaned by the artist and Robin Lloyd,
N. Ferrisburgh, Vermont

41. MARRIAGE OF ERZULIE AND OQOUN 1976
acrylic on paper
 29×23 inches
Artist: Andre Pierre
Loaned by Doreen Kraft and Robin Lloyd,
N. Ferrisburgh, Vermont
42. VOODOO CEREMONY 1976
acrylic on paper
 29×23 inches
Artist: Fritz Valcin
Loaned by Doreen Kraft and Robin Lloyd,
N. Ferrisburgh, Vermont
43. DESSALINES AND THE FIRST HAITIAN FLAG 1976
acrylic on paper
 $29 \times 21\frac{1}{2}$ inches
Artists: Philome Obin and Guy Joachim
Loaned by Doreen Kraft and Robin Lloyd,
N. Ferrisburgh, Vermont
44. SLAVE SHIP SETS SAIL 1976
acrylic on paper
 $28\frac{1}{4} \times 22\frac{1}{2}$ inches
Artist: Jacques Chery
Loaned by Doreen Kraft and Robin Lloyd,
N. Ferrisburgh, Vermont
45. POCESSION 1976
acrylic on paper
 $23 \times 19\frac{1}{2}$ inches
Artist: Celestin Faustin
Loaned by Doreen Kraft and Robin Lloyd,
N. Ferrisburgh, Vermont
46. ZILI AND SIMBA WORK IN A SUGAR CANE PLANTATION 1976
acrylic on paper
 25×19 inches
Artist: Madsen Montpremier
Loaned by Doreen Kraft and Robin Lloyd,
N. Ferrisburgh, Vermont
47. ZILI AND SIMBA ESCAPE TO THE MOUNTAINS 1976
acrylic on paper
 25×21 inches
Artist: Andre Saturne
Loaned by Doreen Kraft and Robin Lloyd,
N. Ferrisburgh, Vermont
48. GARDEN OF GUINEA 1976
acrylic on paper
 28×19 inches
Artist: Phillippe Auguste
Loaned by Doreen Kraft and Robin Lloyd,
N. Ferrisburgh, Vermont
- GORDON NEWTON:**
Detroit, Michigan
49. STRUCTO-VISION ASSEMBLAGE THE SOUND 1984-85
oil, enamel, marine varnish, styrofoam,
wood and rubber
 $106 \times 72 \times 26$ inches
Loaned by Susanne Hilberry Gallery,
Birmingham, Michigan
50. UNTITLED #2 1984-85
cast bronze with cast glass
 $12 \times 13\frac{1}{2} \times 9$ inches
Loaned by James F. Duffy Jr., Grosse Pointe,
Michigan
51. 2010 A.D. THE HISTORY LESSON 1984-85
bronze with casting resin
 $13\frac{1}{4} \times 12\frac{1}{2} \times 9$ inches
Loaned by Richard Kandarian, Birmingham,
Michigan
52. THE MARINE SHELF 1982-85
plexiglass, polyester resin and plastics
 $28 \times 120 \times 24$ inches
Loaned by Susanne Hilberry Gallery,
Birmingham, Michigan
53. SDX SATELLITE DELAY 1983-84
iron, metal and polyester resin
 $76 \times 41 \times 30$ inches
Loaned by Mr. & Mrs. S. Brooks Barron,
Southfield, Michigan
54. COPERNICAN COMMUNICATION:
MOLECULAR SYSTEM 1983
wood, rubber and paint
 $51 \times 80 \times 19\frac{1}{2}$ inches
Loaned by Robert Jacobs, West Bloomfield,
Michigan

ALLEN RUPPERSBERG:*Santa Monica, California*

55. COVER ART FOR WEB OF EVIL 1984

photomontage

40 × 60 inches

Courtesy of Marian Goodman Gallery,
New York, New York

56. COVER ART FOR UNTHINKABLE STORIES
1985

photomontage

40 × 60 inches

Courtesy of Marian Goodman Gallery,
New York, New York

57. AVAILABLE NOW 1985

photomontage

40 × 60 inches

Courtesy of Marian Goodman Gallery,
New York, New York

58. THE IMPOSSIBLE GIRL 1985

wooden log

12 × 118-1/2 × 12 inches

Courtesy of Marian Goodman Gallery,
New York, New York

59. OUT OF LUCK 1985

wooden log

12 × 51-1/4 × 12 inches

Courtesy of Marian Goodman Gallery,
New York, New York

60. BOOK COVER FOR: SPACE ADVENTURES
1985

photomontage

80 × 120 inches

Courtesy of James Corcoran Gallery,
Los Angeles, California

61. BOOK COVER FOR: NATURE STORIES
1985

photomontage, mixed media

42 × 62 inches

Courtesy of James Corcoran Gallery,
Los Angeles, California

62. OVERNIGHT PASS 1985

wooden log

12 × 53 × 12 inches

Courtesy of Marian Goodman Gallery,
New York, New York

63. HOUR OF TRIUMPH 1985

wooden log

12 × 82 × 12 inches

Courtesy of Marian Goodman Gallery,
New York, New York**ALAN STONE:***Washington, D. C.*

64. SCHOOSH 1985

mixed media, chicken wire, cheese cloth,
straw, paint

86 × 12 × 12 inches

Courtesy of the artist

65. COLUMN 1985

mixed media, chicken wire, dust, paint,
cement

79 × 7 × 5 inches

Courtesy of the artist

66. SPIRANT 1985

mixed media, chicken wire, plastic cups,
paint, cement

85 × 26 × 22 inches

Courtesy of the artist

67. GAPE 1985

mixed media, urethane foam, paint, cement

97 × 20 × 19 inches

Courtesy of the artist

68. DROPWAIT 1985

mixed media, urethane foam, paint, cement

106 × 44 × 30 inches

Courtesy of the artist

69. WHISPEW 1984

mixed media, chicken wire, cheese cloth,
straw

9 × 93 × 9 inches

Courtesy of the artist

70. HOOTER 1984

mixed media, chicken wire, twine, paint,
wax, wire

84 × 12 × 12 inches

Courtesy of the artist

ACKNOWLEDGEMENTS

The Awards in the Visual Arts program and its sponsors gratefully acknowledge the assistance of the staff of the Neuberger Museum, State University of New York at Purchase; the Columbus Museum of Art and the Norton Gallery and School of Art for making this exhibition possible. AVA recognizes the generosity of individuals who loaned works from their private collections to the exhibition—Nancy and Bernie Kattler of Los Angeles; Martin Sklar of New York City; Byron R. Meyer of San Francisco; Lawrence Mindell and Sandra Mindell of Santa Monica, California; Mr. and Mrs. Robert Woods of Los Angeles; Mr. and Mrs. Bagley Wright of Seattle, Washington; Halfdan Mustad of Oslo, Norway; Curt Borgensten of Zug, Switzerland; Robin Lloyd of Burlington, Vermont; James F. Duffy Jr. of Grosse Pointe, Michigan; Richard Kandarian of Birmingham, Michigan; Mr. and Mrs. S. Brooks Barron of Southfield, Michigan;

and Robert Jacobs of West Bloomfield, Michigan. We also acknowledge the loan of a work from the collection of The Equitable Real Estate Group, Inc. of New York City and the assistance of The Detroit Institute of Arts for helping secure a work for the exhibition which is on long-term loan to its collection. Special recognition is due the commercial galleries—Barry Whistler Gallery of Dallas, Texas; Butler Gallery of Houston, Texas; Vanderwoude Tananbaum Gallery of New York City; Edward Thorp Gallery of New York City; L.A. Louver Gallery, Venice, California; Wolff Gallery of New York City; Susanne Hilberry Gallery of Birmingham, Michigan; Marian Goodman Gallery of New York City; and James Corcoran Gallery of Los Angeles—which assisted in locating and loaning works for this exhibition. Above all, the AVA program recognizes the contributions of time and assistance in securing the loans of works by the ten award recipients.

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